US $1.95 (by air) 6th February 1982 30p ISSN 0028 6362

Aus 82c NZ 70c Den Kr 10.75 Fr NF 6.80 Ger Dm 4.50 Malaysia $2.25 Spn 175pts IR 45p (inc. VAT)

NME
NEW MUSICAL EXPRESS

THEATRE OF HATE

TOM WOLFE

THE FOUR TOPS

KIRK BRANDON

"Rebel With A Brain"

Interview By Paul Du Noyer

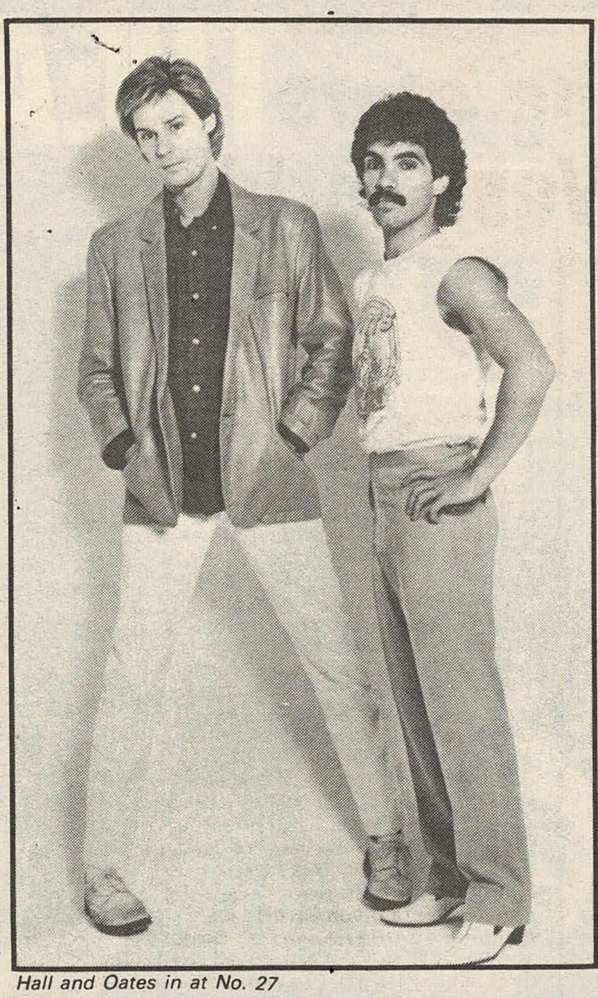
THE DAMNED

SEETHING WELLS

Brandon does a Brando. Photo: Anton Corbijn.

UK SINGLES

	Last week		Weeks in	Highest
ONE	1	**THE MODEL / COMPUTER LOVE** ....Kraftwerk (EMI)	4	1
2	3	OH! JULIE .... Shakin' Stevens (Epic)	4	2
3	6	GOLDEN BROWN .... Stranglers (Liberty)	3	3
4	16	ARTHUR'S THEME Christopher Cross (Warner Bros)	3	4
5	2	THE LAND OF MAKE BELIEVE .Buck Fizz (RCA)	7	1
6	5	GET DOWN ON IT ... Kool & The Gang (De-Lite)	5	2
7	4	BEING BOILED ....Human League (EMI)	3	4
8	8	DEADRINGER......................... Meatloaf (Epic)	4	8
9	15	MAID OF ORLEANS Orchestral Manoeuvres In The Dark (Dindisc)	3	9
10	10	DROWNING IN BERLIN .... Mobiles (Rialto)	3	10
11	7	I'LL FIND MY WAY HOME Jon & Vangelis (Polydor)	6	4
12	12	MIRROR MIRROR....................... Dollar (WEA)	7	3
13	11	WAITING FOR A GIRL LIKE YOU Foreigner (Atlantic)	6	11
14	19	DON'T WALK AWAY... Four Tops (Casablanca)	4	14
15	25	I WANNA BE A WINNER.... Brown Sauce (BBC)	3	15
16	(—)	LOVE PLUS ONE .... Haircut 100 (Arista)	2	16
17	18	I WANNA SPEND SOME TIME WITH YOU Alton Edwards (Streetwave)	3	17
18	9	DON'T YOU WANT ME Human League (Virgin)	8	1
19	20	EASIER SAID THAN DONE .Shakatak (Polydor)	2	19
20	24	HERE IS THE NEWS .... ELO (Jet)	2	20
21	13	I COULD BE HAPPY ....Altered Images (Epic)	7	9
22	30	NEVER GIVE UP ON A GOOD THING George Benson (Warner Bros)	2	22
23	(—)	FOOL IF YOU THINK IT'S OVER Elkie Brooks (A&M)	1	23
24	22	ONE OF US...................................Abba (Epic)	7	1
25	27	SENSES WORKING OVERTIME.... XTC (Virgin)	2	25
26	(—)	COMIN' IN AND OUT OF YOUR LIFE Barbra Streisand (CBS)	1	26
27	(—)	I CAN'T GO FOR THAT Daryl Hall & John Oates (RCA)	1	27
28	14	YELLOW PEARL ....Phil Lynott (Vertigo)	4	14
29	(—)	TROUBLE........ Lindsey Buckingham (Mercury)	1	29
30	(—)	THEME FROM HILL STREET BLUES Mike Post/Larry Carlton (Elektra)	1	30



Hall and Oates in at No. 27

NEW MUSICAL EXPRESS HOT PARADE

UK LONG PLAYERS

	Last week		Weeks in	Highest
ONE	5	**LOVE SONGS** Barbara Streisand (CBS)	3	1
2	1	DARE...........................Human League (Virgin)	15	1
3	3	HITS HITS HITS .... Various (Ronco)	5	3
4	2	THE VISITORS................................Abba (Epic)	7	1
5	10	PEARLS............................ Elkie Brooks (A&M)	11	5
6	6	MODERN DANCE.....................Various (K-Tel)	3	6
7	7	ARCHITECTURE AND MORALITY Orchestral Manoeuvres In The Dark (Dindisc)	12	3
8	11	SOMETHING SPECIAL Kool & The Gang (De-Lite)	3	8
9	22	FOUR .... Foreigner (Atlantic)	6	9
10	4	QUEEN GREATEST HITS.............Queen (EMI)	12	1
11	(—)	FRIENDS OF MR. CAIRO Jon & Vangelis (Polydor)	1	11
12	14	DEADRINGER......................... Meatloaf (Epic)	12	1
13	8	GHOST IN THE MACHINE .....The Police (A&M)	13	1
14	9	PRINCE CHARMING....Adam & The Ants (CBS)	12	1
15	23	CHRISTOPHER CROSS Christopher Cross (Warner Bros)	4	15
16	(—)	IF I SHOULD LOVE AGAIN Barry Manilow (Arista)	11	3
17	26	NON STOP EROTIC CABARET Soft Cell (Some Bizzare)	8	9
18	(—)	LA FOLIE.......................... Stranglers (Liberty)	2	18
19	13	LOVE SONGS.......................Cliff Richard (EMI)	21	1
20	30	TIN DRUM ....Japan (Virgin)	8	9
21	24	SIMON & GARFUNKEL COLLECTION Simon & Garfunkel (CBS)	9	7
22	19	TONIGHT I'M YOURS ....Rod Stewart (Riva)	11	8
23	17	SHAKY .... Shakin' Stevens (Epic)	19	2
24	(—)	THE MAN MACHINE..........Kraftwerk (Capitol)	1	24
25	(16)	TRAVELOGUE............Human League (Virgin)	7	15
26	12	CHART HITS '81 ....Various (K-Tel)	10	1
27	(—)	PERHAPS LOVE Placido Domingo/John Denver (CBS)	1	27
28	20	THE BEST OF BLONDIE ...... Blondie (Chrysalis)	13	4
29	(—)	SEXTET..................... A Certain Ratio (Factory)	1	29
30	15	WIRED FOR SOUND ....Cliff Richard (EMI)	17	4

INDEPENDENT SINGLES

1	(2)	**Streets Of London**	Anti Nowhere League (WXYZ)
2	(1)	**Do You Believe In The Westworld**	Theatre Of Hate (Burning Rome)
3	(3)	**Drowning In Berlin**	Mobiles (Rialto)
4	(4)	**Papa's Got A Brand New**	Pigbag (Y)
5	(8)	**Banned From The Pubs**	Peter & The Test Tube Babies (No Future)
6	(5)	**Everything's Gone Green**	New Order (Factory / Benelux Import)
7	(6)	**No Survivors**	GBH (Clay)
8	(7)	**This Is Your Capt**	Capt. Sensible (Crass)
9	(9)	**Yesterday's Heroes EP**	4 Skins (Secret)
10	(26)	**Country Fit For Heroes**	Various (No Future)
11	(11)	**Big Gold Dream**	Fire Engines (Pop Aural)
12	(12)	**Don't Let Them Grind You Down**	Exploited/Anti-Pasti (Exploited)
13	(14)	**Saturday Night Special**	Fad Gadget (Mute)
14	(13)	**In God We Trust**	Dead Kennedys (Statik)
15	(18)	**Love Will Tear Us Apart**	Joy Div (Factory)
16	(19)	**Sweetest Girl**	Scritti Politti (Rough Trade)
17	(21)	**Headbutts**	Otway & Barrett (Stiff Indie)
18	(—)	**White Car**	Associates (Situation)
19	(23)	**Merry Crassmas**	Crass (Crass)
20	(10)	**Waterline**	A Certain Ratio (Factory)
21	(15)	**Distort To Deafness**	Disorder (Disorder)
22	(—)	**Beat The Beat**	Mari Wilson (Compact)
23	(—)	**Ball Of Confusion**	Zeitgeist (Jamming)
24	(—)	**Talk About Run**	Clint Eastwood & General Saint (Greensleeves)
25	(17)	**Demolition War**	Subhumans (Spiderleg)
26	(30)	**Vicious Circle**	Abrasive Wheels (Riot City)
27	(—)	**I Don't Want To Play With Monkeys**	Higsons (Romans In Britain)
28	(—)	**Spirit In Sky**	Cheaters (Albion)
29	(25)	**Fairy Tales**	Stockholm Monsters (Factory)
30	(20)	**Lie Dream**	The Fall (Kamera)

INDEPENDENT LONG PLAYERS

1	(2)	**Sextet**	A Certain Ratio (Factory)
2	(1)	**Movement**	New Order (Factory)
3	(4)	**Still**	Joy Division (Factory)
4	(3)	**Best Of The Damned**	Damned (Ace)
5	(5)	**Speak And Spell**	Depeche Mode (Mute)
6	(6)	**Two Bad DJ**	Clint Eastwood and General Saint (Greensleeves)
7	(7)	**On Stage**	Exploited (Exploited)
8	(13)	**Fourth Drawer Down**	Associates (Situation 2)
9	(8)	**Present Arms**	UB40 (Dep Int)
10	(9)	**Anthem**	Toyah (Safari)
11	(11)	**LC**	Durutti Column (Factory)
12	(12)	**Closer**	Joy Division (Factory)
13	(16)	**For Madmen Only**	UK Decay (Fresh)
14	(10)	**Wa Do Dem**	Eek A Mouse (Greensleeves)
15	(15)	**Wild And Wandering**	Wasted Youth (Bridge House)
16	(22)	**The Last Call**	Anti Pasti (Rondelet)
17	(25)	**Punks Not Dead**	Exploited (Secret)
18	(24)	**Incontinent**	Fad Gadget (Mute)
19	(17)	**Carry On Oi**	Various (Secret)
20	(19)	**Signing Off**	UB40 (Graduate)
21	(30)	**Let Them Eat Jellybeans**	Various (Alternative Tentacles)
22	(14)	**Unknown Pleasures**	Joy Division (Factory)
23	(—)	**Changes**	Mighty Diamonds (Rough Trade)
24	(26)	**Fresh Fruit**	Dead Kennedys (Cherry Red)
25	(20)	**In The Flat Field**	Bauhaus (4AD)
26	(21)	**Inflammable Material**	S.L.F. (R. Trade)
27	(—)	**Live At The Factory**	Slaughter And The Dogs (Thrush)
28	(18)	**Present Arms In Dub**	UB40 (Dept Int)
29	(—)	**Heartbeat**	Chris And Cosey (Rough Trade)
30	(28)	**Rosemarie**	Lone Ranger (Black Joy)

Compiled by *NME* from a nationwide survey of specialist record shops

REGGAE SINGLES

1	**Me And Jane**	Dingy Bunny (Cha Cha)
2	**Simple As That**	Sugar Minott (Black Roots)
3	**Gun Man Connection**	Nicademus (Cha Cha)
4	**Let Go This One**	Antony Jonson (Billy Boyo)
5	**Free Black Man**	Rising Fire (Cha Cha)
6	**Come On Over**	Derek Lara (Hawkeye)
7	**Decision**	Family Love (Inner City)
8	**Mood For Love**	Carlton And His Shoes (Fashion)
9	**Bring Back My Baby**	Byron Otis (Ital)
10	**Mr Babylon**	Terrors (Dance Feet)
11	**Show The Youth The Way**	Junior Brown (Kingdom)
12	**This Feeling Is Killing Me**	Jennifer Benjamin (SS)
13	**Give Rasta Praise**	Twinkle Brothers (Twinkle)
14	**Ghetto Queen**	John Holt (Creole)
15	**Talk About Run**	Clint Eastwood & General Saint (Greensleeves)

REGGAE LP'S

1	**Changes**	Mighty Diamonds (Music Work)
2	**New Chapter**	Aswad (CBS)
3	**Tribute**	Bunny Wailer (Solomonic)
4	**Rose Marie**	Lone Ranger (Black Joy)
5	**More Gregory**	Gregory Isaacs (Pre)

Charts by Dom at Bonaparte, 284 Pentonville Road, London N.1

US SINGLES

1	**I Can't Go For That**	Darryl Hall & John Oates (RCA)
2	**Waiting For A Girl Like You**	Foreigner (Atlantic)
3	**Centrefold**	The J. Geils Band (EMI)
4	**Physical**	Olivia Newton-John (MCA)
5	**Harden My Heart**	Quarterflash (Warner Bros)
6	**Leather And Lace**	Stevie Nicks (Atlantic)
7	**Turn Your Love Around**	George Benson (Warner Bros)
8	**Let's Groove**	Earth, Wind & Fire (Columbia)
9	**The Sweetest Thing**	Juice Newton (Capitol)
10	**Hooked On Classics**	The Royal Philharmonic Orchestra

Courtesy Billboard

US LP'S

1	**Foreigner 4**	Foreigner (Atlantic)
2	**Escape**	Journey (Columbia)
3	**Freeze-Frame**	The J. Geils Band (EMI)
4	**Hooked On Classics**	The Royal Philharmonic Orchestra (RCA)
5	**Tattoo You**	Rolling Stones (Rolling Stones Records)
6	**Bella Donna**	Stevie Nicks (Modern Records)
7	**For Those About To Rock**	AC/DC (Atlantic)
8	**Private Eyes**	Daryl Hall & John Oates (RCA)
9	**Ghost In The Macnine**	Police (A & M)
10	**Memories**	Barbra Streisand (Columbia)

Courtesy Billboard

NEW ZEALAND

1	**How Great Thou Art**	Howard Morrison (RCA)
2	**Physical**	Olivia Newton-John (Festival)
3	**Why Do Fools Fall In Love**	Diana Ross (Capitol)
4	**Trouble**	Lindsey Buckingham (Mercury)
5	**Pretend**	Alvin Stardust (Stiff)
6	**It's My Party**	Dave Stewart & Barbara Gaskin (Stiff)
7	**Island In The Sun**	John Rowles (EMI)
8	**Under Pressure**	David Bowie & Queen (Elektra)
9	**When She Was My Girl**	Four Tops (Casablanca)
10	**Say I Love You**	Renee Geyer (Festival)

Courtesy Record Publications/Billboard

FIVE YEARS AGO

1	**Don't Cry For Me Argentina**	Julie Covington (MCA)
2	**Don't Give Up On Us**	David Soul (Private Stock)
3	**When I Need You**	Leo Sayer (Chrysalis)
4	**Side Show**	Barry Briggs (Dynamic)
5	**Daddy Cool**	Boney M (Atlantic)
6	**Isn't She Lovely**	David Parton (Pye)
7	**Suspicion**	Elvis Presley (RCA)
8	**You're More Than A Number**	Drifters (Arista)
9	**Don't Leave Me This Way**	Harold Melvin & The Blue Notes (CBS)
10	**Car Wash**	Rose Royce (MCA)

TEN YEARS AGO

1	**Telegram Sam**	T. Rex (T. Rex)
2	**Son Of My Father**	Chicory Tip (CBS)
3	**I'd Like To Teach The World To Sing**	New Seekers (Polydor)
4	**Have You Seen Her**	Chi-Lites (MCA)
5	**Horse With No Name**	America (Warner Bros)
6	**Mother Of Mine**	Neil Reid (Decca)
7	**Stay With Me**	Faces (Warner Bros)
8	**Where Did Our Love Go**	Donnie Elbert (London)
9	**Brand New Key**	Melanie (Buddah)
10	**Let's Stay Together**	Al Green (London)

FIFTEEN YEARS AGO

1	**I'm A Believer**	Monkees (RCA)
2	**Let's Spend The Night Together**	Rolling Stones (Decca)
3	**This Is My Song**	Petula Clark (Pye)
4	**Matthew & Son**	Cat Stevens (Deram)
5	**I've Been A Bad Bad Boy**	Paul Jones (HMV)
6	**Night Of Fear**	Move (Deram)
7	**Hey Joe**	Jimi Hendrix (Polydor)
8	**Green Green Grass Of Home**	Tom Jones (Decca)
9	**Release Me**	Englebert Humperdink (Decca)
10	**I'm A Man**	Spencer Davis Group (Fontana)

TWENTY YEARS AGO

1	**The Young Ones**	Cliff Richard (Columbia)
2	**Rock-A-Hula Baby**	Elvis Presley (RCA)
3	**Let's Twist Again**	Chubby Checker (Columbia)
4	**Forget Me Not**	Eden Kane (Decca)
5	**Walk On By**	Leroy Van Dyke (Mercury)
6	**Happy Birthday Sweet Sixteen**	Neil Sedaka (RCA)
7	**Multiplication**	Bobby Darin (London)
8	**I'd Never Find Another You**	Billy Fury (Decca)
9	**Stranger On The Shore**	Acker Bilk (Columbia)
10	**Crying In The Rain**	Everly Brothers (Warner Bros)

NEW MUSICAL EXPRESS
NME

INSIDE INFORMATION

LIGHTNIN' HOPKINS 8
POLL WINNERS' POLL 4
PORTRAIT 5
COMPACT 6
B-BOYS 7

THE DAMNED 10
PLUTONIUM BLONDES 12
SEETHING WELLS 15
SINGLES 17
SILVER SCREEN 18
DANGEROUS VISION 20

FOUR TOPS 21
THEATRE OF HATE 22
LPs 27

TOUR NEWS 30
LIVE! 39
RECORD NEWS 31
GIG GUIDE 33

TOM WOLFE 36

+ + + THEATRE OF HATE NATIONWIDE TOUR + + + LP PREVIEWED BELOW + + +

Shooting stars of the Westworld

THEATRE OF HATE this week announced plans for an extensive UK tour — while Burning Rome Records, the indie label behind them, sealed a new licensing deal with Stiff Records. And now a release date has been set for the long-awaited ToH debut LP, 'Westworld', which comes out on February 18.

Theatre Of Hate manager Terry Razor, who has until now run Burning Rome single-handed, describes the Stiff link-up as far less lucrative than the massive offers which have come from several major companies, particularly since the chart-showing of the group's single 'Do You Believe In The Westworld'. On the other hand, says Razor, "Stiff were obviously prepared to actually work on the band — the rest were all talk."

Anticipating cries of "sell out" from some of the group's following, Razor is at pains to insist "we'll still be Burning Rome, the same as before". Indeed, a major attraction of the Stiff deal, he adds, was the guarantee of freedom from interference. "The only difference is that now we'll be able to operate effectively."

Produced by Mick Jones of The Clash, the 'Westworld' album looks like this; Side One — Do You Believe In The Westworld, Judgement Hymn, 63, Love Is A Ghost, The Wake; Side Two — Conquistador, Conquistador (Version), Freaks, Anniversary, The Klan.

Apart from the current single, other tracks will be familiar from last year's cassette-only live release 'He Who Dares Wins' ('Freaks', 'The Wake', '63'). But in terms of quality, the new record marks a giant step forward. Highlights include the slow and haunting 'Love Is A Ghost' and the dramatic 'Conquistador' (complete with a 'Version' that has the lyrics recited, in Spanish, over a telephone! In all, the LP seems certain to seal the group's rapidly-riding reputation.

For the UK tour, 20 dates are so far confirmed, with more being finalised. The schedule to date — topped by a major London show — comprises: Gravesend Woodville Hall (February 20), Brighton Top Rank (22), Keele University (23), Newcastle Mayfair (24), Glasgow Night Moods (25), Edinburgh Nite Club (26), Leeds Tiffanys (28), Preston Polytechnic (March 1), Colwyn Bay Pier Pavilion (2), Hull Tower Ballroom (3), Birmingham Locarno (4), Cromer West Runton Pavilion (5), Cambridge Corn Exchange (6), Cardiff Top Rank (7), Bristol Locarno (8), Dublin McGonagles (10-11), Colchester Essex University (13), London Strand Lyceum Ballroom (14) and Portsmouth Locarno (16).

— PAUL DU NOYER

Right: ToH in theatrical pose — L-R: Kirk Brandon, Nigel Preston, Billy Duffy, John Lennard, Stan Stammers. Pic: Anton Corbijn

Solidarity booms back

SOLIDARITY is, after all, to have a benefit concert staged on its behalf at the new Fair Deal venue in South London.

As reported last week, Alan Briggs — owner of the 5000-capacity rock centre in Brixton — had allocated the two opening nights (February 12 and 13) to the British Solidarity Campaign for them to present their own charity shows, but was forced to abandon the project "because they were unable to get it together".

Now the Solidarity event will go ahead on March 13, with one of Britain's top bands headlining. Problems faced by the Solidarity organisation in putting the show together have now been resolved — by the simple expedient of persuading the manager of the headline act to line up the entire bill. And with his contacts in the business, it should be quite a star-studded occasion.

We're not allowed to identify the band in question until the bill is complete, though they have been mentioned in past weeks as among those sympathetic to the cause. But top TV producer Michael Appleton has been kept informed, and has already agreed to film the show for

■ *Continues over*

Public Image crack up — one big happy family. L-R: Jeanette Lee, John Lydon, Keith Levene. Pic: Joe Stevens

PiL still Limited

PUBLIC IMAGE LIMITED have definitely not split up or "disintegrated", as reported elsewhere last week — and that's official, both from the PiL HQ in New York, and guitarist and synth player Keith Levene, who is currently in London.

John Lydon, 24 last week, and co-opted keyboardist Ken Lockie express bewilderment as to how it got started. But Lydon, an old hand at dealing with press rumours, joked about "the tosspot was desperate for a story last week, so he made one up. Either way it doesn't concern us. It's someone else's problem and its up to them *(Sounds)* to sort it out."

Lockie was surprised when told that Adam Kidron's name had been mentioned as a possible producer. "We haven't spoken to Adam in months, and don't know where he is. As for Keith, he's been in London attending to record company tedium for the band."

Jeanette Lee, a bit of a darling to many papers and magazines in the States, spends a lot of her time meanwhile dodging reporters and fashion photographers.

For their part, Virgin Records state that PiL are preparing

■ *Continues over*

+++ EXCLUSIVE +++ STOP PRESS +++

QUEEN FOR OLD TRAFFORD

NME UNDERSTANDS that Queen are hoping to play a massive open air concert at Manchester United's Old Trafford football ground on Saturday May 29. It would be the first time the club has staged a major rock concert, and commercial manager John Lillie described it as "a pilot venture."

The event is still subject to approval by Greater Manchester Council's Licensing Committee, but an encouraging sign is that a special drinks license has already been granted by Old Trafford magistrates.

The show would run from noon to 10.30pm with at least three other bands on the bill. United would provide 200 of their regular stewards to help control the large crowds expected.

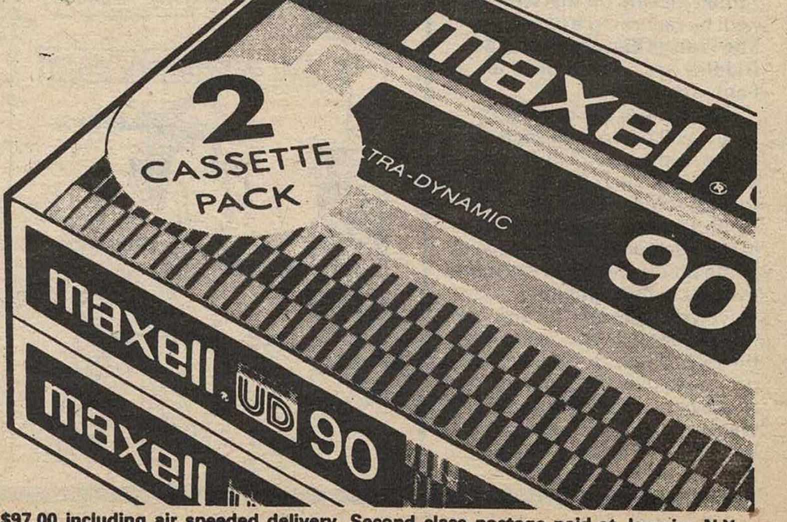
As exclusively revealed by *NME* in early December, Queen will be playing a number of selected UK dates in the spring — details to be announced officially in a few weeks — but this will probably be their only outdoor show.

Keep one under your hat.

Trying to keep a cassette the quality of Maxell's UD90 out of other people's hands isn't easy.
So, doesn't buying two at once make good, sound sense?

maxell

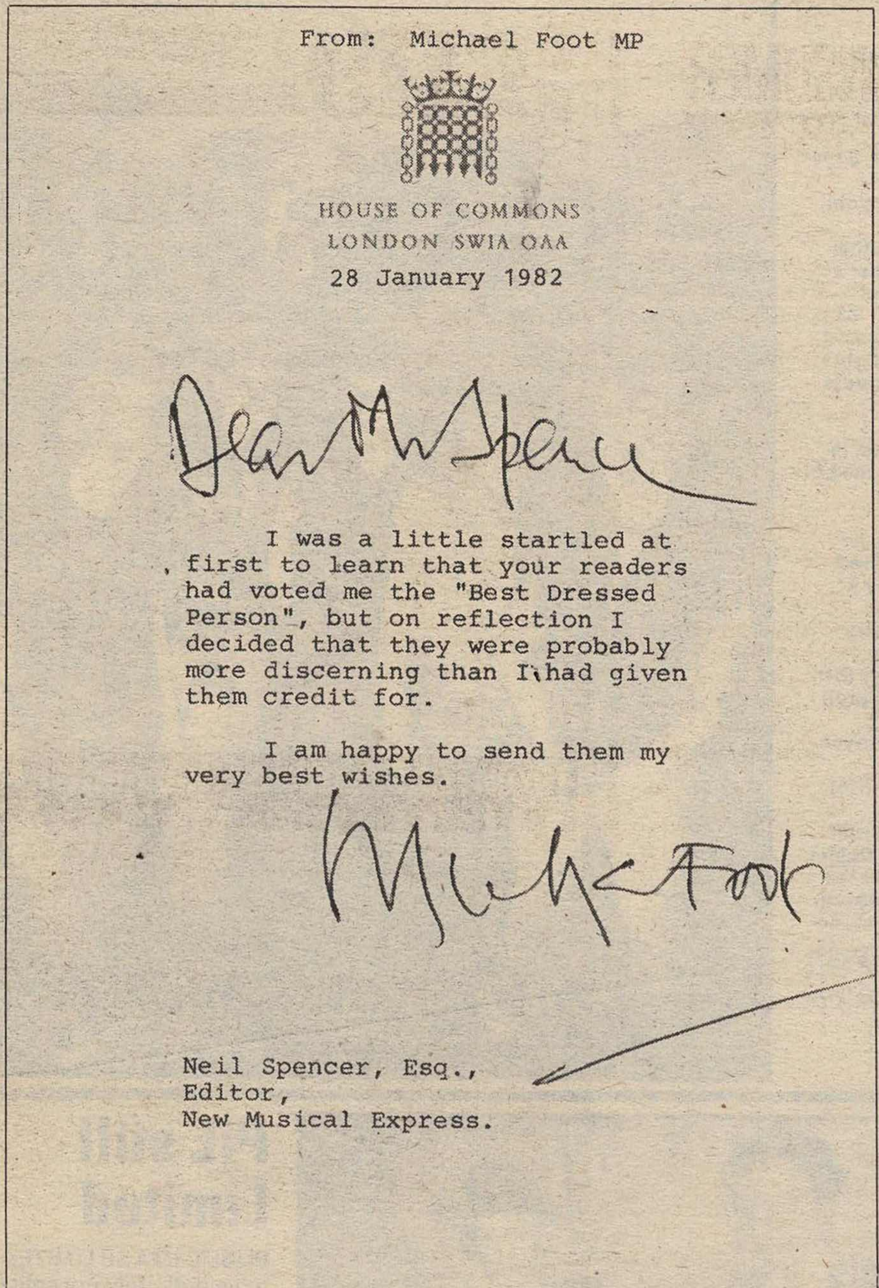
Available from your local stockist at a reduced price.



NME is published weekly by IPC Magazines, Head Office King's Reach Tower, Stamford Street, London, SE1 England. Annual subscription $97.00 including air speeded delivery. Second class postage paid at Jamaica N.Y. 11431. Air Freight and mailing; U.S.A. Postmaster: send address changes to NME, Publications Expediting Incorporated, 200 Meacham Avenue, Elmont, N.Y. 11003, USA.

POLLWINNERS' POLL

Last week, alongside the NME Readers Poll, we asked the Poll winners for their own entries. Unfortunately, they didn't all make it in time. So these are the late results . . .



From: Michael Foot MP

HOUSE OF COMMONS
LONDON SWIA OAA

28 January 1982

Dear Mr Spencer

I was a little startled at first to learn that your readers had voted me the "Best Dressed Person", but on reflection I decided that they were probably more discerning than I had given them credit for.

I am happy to send them my very best wishes.

Michael Foot

Neil Spencer, Esq.,
Editor,
New Musical Express.

PAT PHOENIX

Most wonderful human being: **Thomas Paine**
Best group: **Putch**
Male singer: **Barry Manilow**
Female singer: **Connie Francis**
Keyboards: **Ashkenazy**
Creep of the year: **Greta Gripe**
Film: **The Stunt Man**
Songwriter: **Hoagy Carmichael**
Drums: **Gene Krupa**
LP: **Barry Manilow's 'Even Now'**
Best dressed person: **These days???????**

JULIE GOODYEAR

Most wonderful human being: **Barry Manilow**
Best group: **Bucks Fizz**
Male singer: **Barry Manilow**
Single: **'I Made It Through The Rain'**
Radio show: **Mike Sweeney, Picadilly Radio**
Female singer: **Barbra Streisand**
Keyboards: **Barry Manilow**
Best dressed sleeve: **Barry's albums**
Creep of the year: **Not Barry Manilow**
Film: **Still waiting for Barry Manilow's**
Most missed person: **Barry Manilow**
Songwriter: **Barry Manilow**
LP: **Any Barry Manilow LP**
Best dressed person: **Barry Manilow**
TV show: **Barry Manilow in concert**
P.S. Bet Lynch and Julie Goodyear are definitely Barry Manilow fans.

Above: Pat Phoenix (Elsie Tanner) and, left Julie Goodyear (Bet Lynch) in Coronation Street, top TV show of the year.

Below: Dee Hepburn and Gordon Sinclair in Gregory's Girl — top film of 1981, directed by Bill Forsyth.

BILL FORSYTH

Most wonderful human being: **Louise**
Best group: **Altered Images**
Single: **'Dead Pop Stars'**
Female singer: **Clare Grogan ("I'm not just saying that because I'd get into trouble — which I would — but I really think she has a lot going for her")**
LP: **'Making Movies' by Dire Straits**
Male singer: **Phil Oakey**
Best new act(ress): **Princess Diana**
Film: **The Tin Drum**
TV show: **Newsnight ("The only one I ever see")**
Most missed person: **Bryan Ferry ("I'd like to hear him back in action")**
Best dressed person: **Willie Nelson ("He wears a clean bandana every day")**
*Incidentally, Bill has just returned from the States, hence the delay in filling in his Poll. He's setting up a new film, a comedy, to be made half in Texas and half in Scotland, called **Local Hero**.*

PiL

■ *From previous page*

to record an album and single, though there's been some slight hold-up over various financial negotiations, presumably due to the fact that they don't have a current label outlet in the States. The delay has also been caused, in typical Virgin jargon, by "the unavailability of certain new innovative synthesised and other electro-music technology".

Last week's innacurate news item also reported that PiL had already started recording, but that their initial attempts had now been scrapped — but this is nonsense, as is the contention that they left U.S. Warner Brothers owing 60,000 dollars. The truth is that they left Warners by mutual consent four months ago, and nobody lost a cent. It now seems likely that they'll be recording either in New York or San Francisco, depending upon where their elusive equipment turns up.

Erics to Adams

ROGER EAGLE, the man behind the now-legendary Erics, is starting a new venture in Liverpool, promoting Saturday nights at the new Adams club (formerly Checkers) in Seel Street. Kicking off this week, he'll be recording a live EP by **The Frantic Elevators**, and **Bo Diddley** has been booked for February 27.

Emphasis at the club, says Eagle, will be on "the social scene, rather than big-name attractions", and the intention is to keep things loose. **Pete Wylie** "with some mutation of Wah" is likely to spring up on stage at some point, and there are more live EPs in the pipeline. "Liverpool's been a bit strange lately," Eagle adds, "what with the lack of places for new groups to play without too much pressure. We're just waiting for something to happen. And when it does — it'll start here."

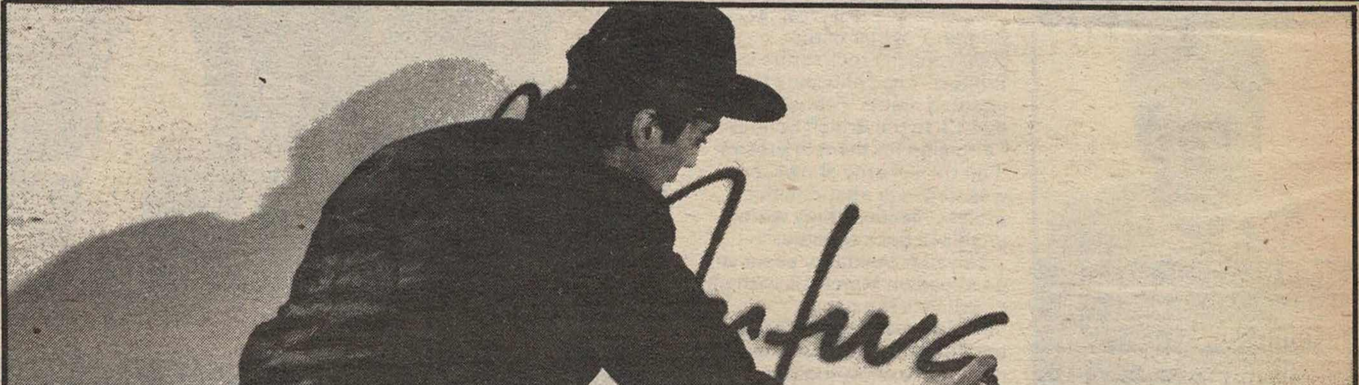
Solidarity

■ *From previous page*

BBC2. And it's understood that the benefit could, in the final analysis, extend over two nights.

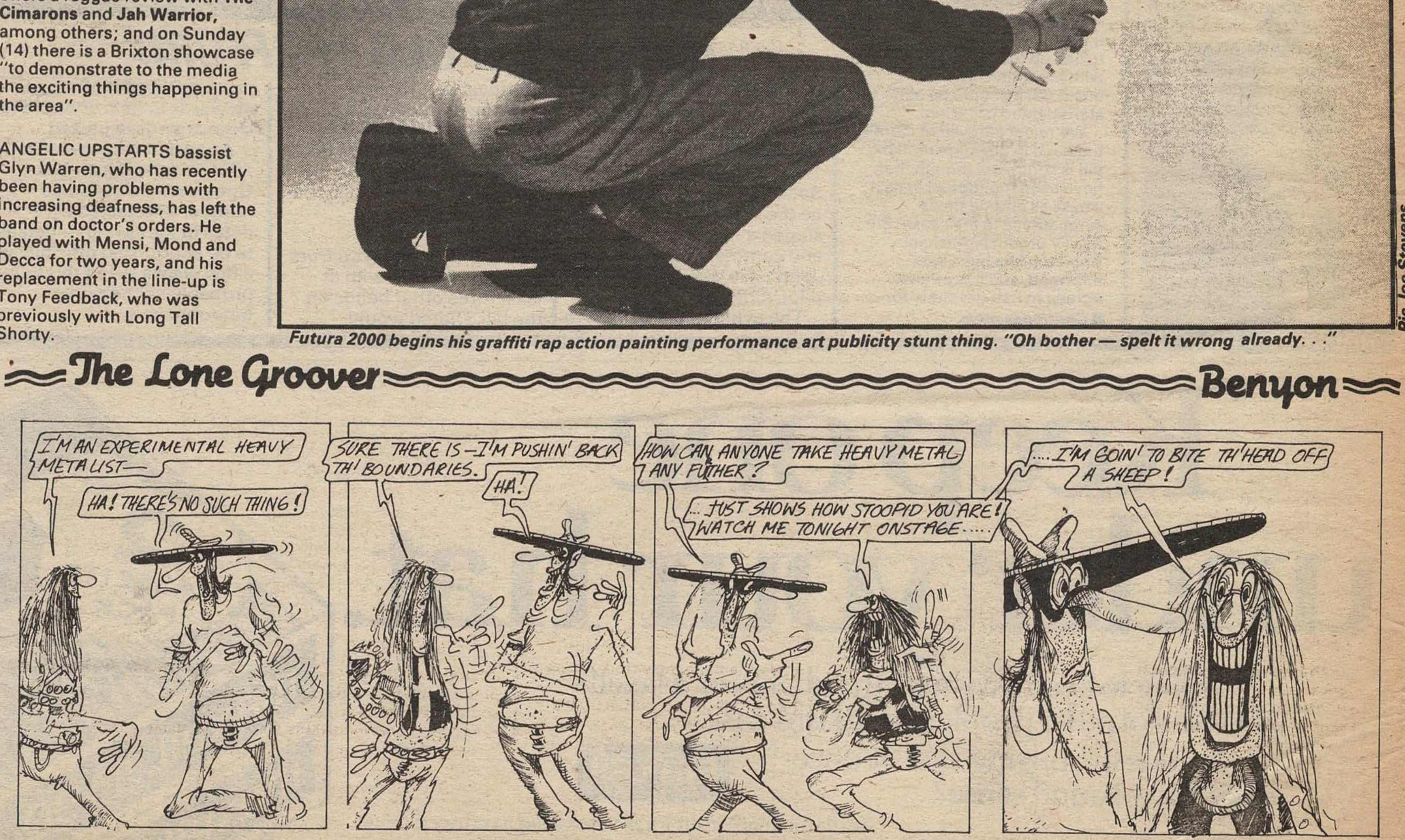
Meanwhile, official opening of the Fair Deal will go ahead on a rather lower key than originally intended. The first night (February 12) will be a "Punters Preview" with **John Entwistle and Friends** jamming with **Bo Diddley**, plus **Lionheart** and **Talisman**; Saturday (13) offers a reggae review with **The Cimarons** and **Jah Warrior**, among others; and on Sunday (14) there is a Brixton showcase "to demonstrate to the media the exciting things happening in the area".

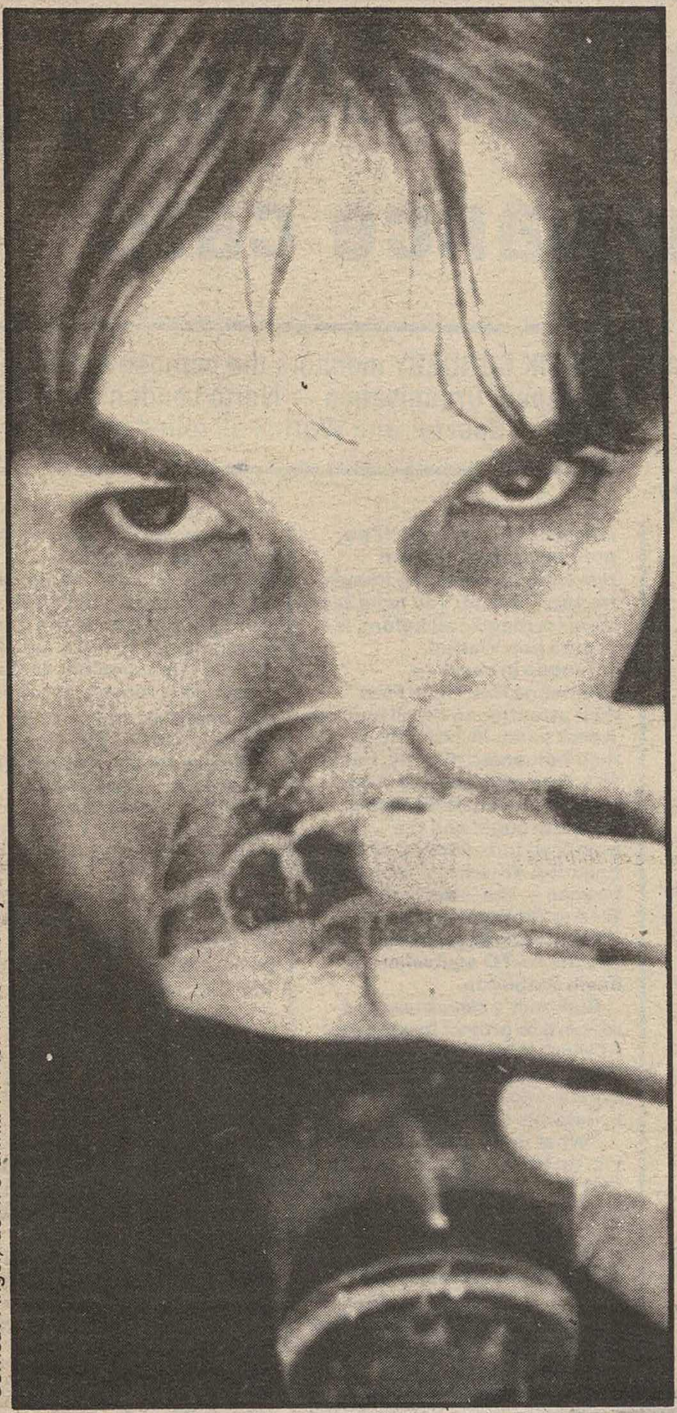
ANGELIC UPSTARTS bassist Glyn Warren, who has recently been having problems with increasing deafness, has left the band on doctor's orders. He played with Mensi, Mond and Decca for two years, and his replacement in the line-up is Tony Feedback, who was previously with Long Tall Shorty.



Futura 2000 begins his graffiti rap action painting performance art publicity stunt thing. "Oh bother — spelt it wrong already. . ."

Pic Joe Stevens.


The Lone Groover
Benyon
I'M AN EXPERIMENTAL HEAVY METALIST—
HA! THERE'S NO SUCH THING!
SURE THERE IS—I'M PUSHIN' BACK TH' BOUNDARIES.
HA!
HOW CAN ANYONE TAKE HEAVY METAL ANY FUTHER?
...JUST SHOWS HOW STOOPID YOU ARE! WATCH ME TONIGHT ONSTAGE.....
....I'M GOIN' TO BITE TH' HEAD OFF A SHEEP!



Comsat Angel, devil's drink . . . Pic: Anton Corbijn

portrait of the artist as a CONSUMER

STEVE FELLOWS

RECORDS

Beautiful Stars	Sky Sunlight & The New Seeds
Moonlight On Vermont	Captain Beefheart
Diamonds, Fur Coat, Champagne	Suicide
Final Solution	Pere Ubu
I'll Wait For You	Sun Ra
I Want You	Marvin Gaye
Don't Look Back	The Remains
End Of The Rainbow	Richard Thompson
Psychedelic Jungle	The Cramps
Fourth Shot	Cabaret Voltaire

BOOKS

The Right Stuff	Tom Wolfe
Eye Of The Lens	Langdon Jones
The Third Policeman	Flann O'Brien
The Crying Of Lot 49	Thomas Pynchon
Women	Charles Bukowski
Cat's Cradle	Kurt Vonnegut
Roadside Picnic	Arkadi & Boris Strugatsky
Definitely Maybe	Arkadi & Boris Strugatsky
Solaris	Stanislaw Lem
Something Happened	Joseph Heller

TV

Newsnight
Paperbacks
Outer Limits
Taxi
Tom & Jerry
Shock Of The New
Life On Earth

FILMS

Solaris
Don't Look Now
The Long Goodbye
Alien
The Disappearance
The Man With The X-Ray Eyes
The Devil Rides Out
Nashville
Dr Strangelove
The American Friend

Futura's Clash rap graffiti video

NEW YORK'S subway graffiti artists have stepped out from the underground and into the art world limelight. One of Fab Five Freddy's paintings was recently auctioned off by Sotheby Parke Bernet, while Daze and Crash have signed with an art agent. And with Futura 2000 designing backdrops for The Clash, the world of recording and video couldn't be far behind.

Sure enough, while The Clash were in New York recording their next album they took time to record a track with Futura, providing backing for his self-penned rap 'The Adventures Of Futura 2000'. Last week a cold Saturday night found Futura, Fab Five Freddy and a large cheering section up at the RockAmerica studios taping a promotional video for the song, directed by Stefan, a young English video director now living in New York.

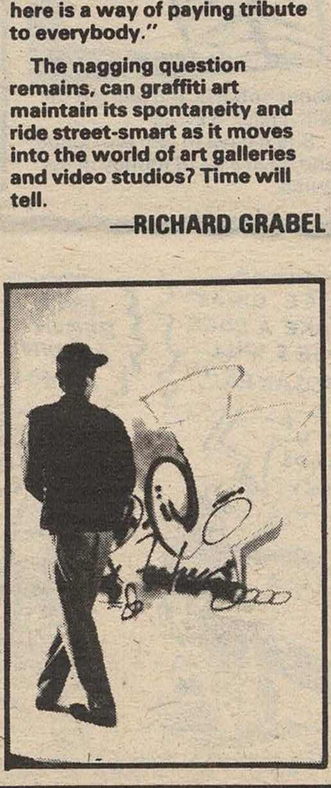
"It's not sure whether The Clash will be credited on the record or not," Futura told me. "It depends on which label it comes out on. We may have to call them The Electric Ladyettes (after the Electric Lady studios) or something. But we're definitely getting it out in a couple of weeks."

The video's main action consisted of Futura and Freddy jointly creating a mural of graffiti on a studio background of seamless paper. Futura did the lion's share of the writing. Using cans of Red Devil and Krylon and Spe-D-Dri spray paint, he created tags and drawings in at least ten or 12 different styles. As a tape player blared his record and onlookers bounced around dancing, Futura converted the 'canvas', with tributes to Sonic, Blade, Crash, Zephyr, Dondi and other subway writing legends, proving himself to be a master copyist as well as creator.

"Of course we all study each other's styles," Futura explained when it was over. "You walk into a subway car and check out all the different tags and find out what's happening in the graffiti community. What I just did here is a way of paying tribute to everybody."

The nagging question remains, can graffiti art maintain its spontaneity and ride street-smart as it moves into the world of art galleries and video studios? Time will tell.

—RICHARD GRABEL



Thompson, Gonzo and hitch-hiker — Fear And Loathing in Battersea. Pic: Martin Argles.

Red Shark in the sunset

THE LATCHMERE pub in Battersea used to be a bit of a rough house. Not any more: its upstairs, with money from Albion Records (home of Hazel O'Connor), has been converted into a small studio-style theatre, complete with restaurant and cocktail bar.

Artistic director Lou Stein's opening play, an adaptation of Hunter S. Thompson's *Fear And Loathing In Las Vegas,* isn't exactly knock-out. Of course, he's set himself a giant task — how to capture the hallucinated grotesqueries and the savage reverberating prose of the original? The hilarious journey of journalist Thompson and his alter ego Raoul Duke and the unnamed Attorney, through the Nevada desert in a Red Shark convertible (with enough drugs in the boot to lay out all the elephants in the world) to Las Vegas in order to cover a motorcycle race and a police narcotics conference, is also an inner journey, an exploration of Thompson's own psyche, as well as a farewell to the American Dream and the '60s.

In 1971 this was a great influential way of saying goodbye to a decade. Journalists, especially in the music press, have been imitating 'gonzo' writing — look at me, me, me and my excess of words, words, words — ever since. Most of them haven't got either the discipline or frenzy for it, though: Thompson has, he's a classicist; those drugs in the boot aren't romantic, that's research.

Anyway, Stein doesn't make complex old Thompson stage-worthy, even if the device of splitting the central character into two (Stuart Fox as Raoul Duke rathered bewildered on stage, Peter Marinker as Thompson confidently narrating from the side of the auditorium) is interesting and theatrical. The ultimate effect is watered-down and anecdotal, underlined (with the exception of Jeffrey Chiswick's brilliant manic Attorney) by flattish performances and appalling attempts at US accents — some of the incidental female roles sound postively Cornish.

Fear And Loathing at the Gate is booked out for weeks to come. Maybe saying farewell to the '60s, however savagely, is in the '80s a form of nostalgia.

— PAUL TICKELL

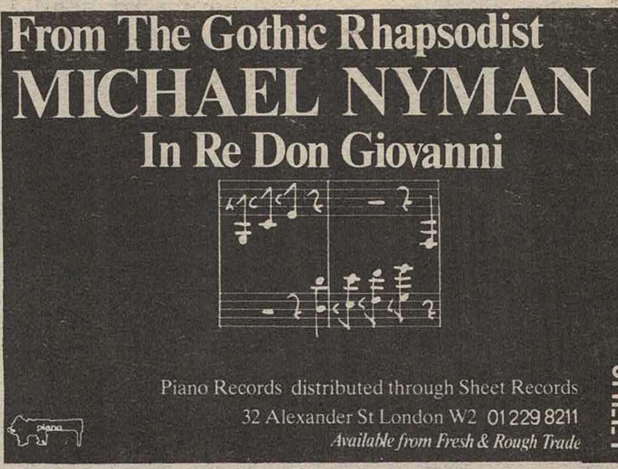
Our number one Akai system . . . at its lowest - ever price!

£119 THE LOT.

We've a limited number of this **guaranteed 'nearly new' Akai system** in stock, plus loads of low-price add-on goodies like **cassette dex** (from £49) and the matching **Akai stereo tuner (£39.90)**. The **£119 system** includes the **AM-U11 amp** (23WPC), **SRH30** 2-way, 40W **speakers** and **AP-B21C deck & cartridge. Connecting leads** are free with your system. Pop in to the world's scruffiest hi-fi store — **it's better for your pocket!**

HFS IS AT 62 WEYMOUTH ST. LONDON W1
9.30 to 6pm Tues to Sat (CLOSED MON)
Late opening: Thursday to 8pm

THE HI-FI SURPLUS STORE



From The Gothic Rhapsodist
MICHAEL NYMAN
In Re Don Giovanni

Piano Records distributed through Sheet Records
32 Alexander St London W2 01 229 8211
Available from Fresh & Rough Trade

Mead Gould Promotions

QUEEN
at Vorce Nationale, Brussels on 23rd April
Depart 22nd, return 24th April. Price £57. *Box 1*
Shuttle also available £44. *Box 2*
In Dortmund, West Germany, on 1st May
Depart 30th April, return 2nd May. Price £60. *Box 3.*
In Paris on 19th April Price £44 Shuttle. *Box 4.*

ELO
In Dortmund, West Germany on 20th February Price £58. *Box 5.*

EARTH WIND & FIRE
at Vorce Nationale, Brussels, on 28th February Price £57. *Box 6.*

THE HUMAN LEAGUE
in Paris on Sat. 13th March.
Leave morning 13th, return morning 14th. Band will be playing 2 concerts in one night. Shows start at 8 and 12. Price £59. *Box 7.*
Without hotel accomm. £50. *Box 8.*

SCORPIONS
at the Vorce Nationale, Brussels, on 30th April
Depart 29th April, return 1st May. Price £55. *Box 9.*

BARCLAY JAMES HARVEST
Live at the Festhalle, Frankfurt on 14th March. Price £60.
Depart morning 13th, return 15th March. *Box 10.*

MEATLOAF
Live at Vorce Nationale, Brussels, on 22nd March
Depart 21st, return 23rd March. *Box 11.*

IRON MAIDEN
Vorce Nationale, Brussels. On 18th April
Depart morning 17th, return 19th April Price £55. *Box 12.*

All trips (Except Shuttle) includes: ★ Tickets for the concert ★ Night accommodation in good hotel ★ Return cross-channel ferry ★ Luxury coach trip Stereo / Reclining seats.

Send Cheques/Postal Orders to:
Mead Gould Promotions, 38 Hamlet Court Rd,
Westcliff-on-Sea, Essex. Tel: (0702) 339724

Access
Barclay/C

MGP INTERNATIONAL CONCERTS

Box 1 ☐ Box 2 ☐ Box 3 ☐ Box 4 ☐ Box 5 ☐ Box 6 ☐ Box 7 ☐ Box 8 ☐
Box 9 ☐ Box 10 ☐ Box 11 ☐ Box 12 ☐ Please Tick Box Required

Name ....
Address ....
....
No. of Tickets Required ....

NME

Mari Wilson — the Queen of Neasden Soul takes her crown. Pic: Philip Dean.

Aural Warhols play their dance card

MARK CORDERY monitors the manoeuvres of the Compact Organisation — North London's answer to Brill, Spector and Warhol all rolled into two.

MARI WILSON And The Imaginations (incorporating The Marionettes) present such a kaleidoscope of styles on a stage that they manage to avoid being trapped in a museum of the 1960s — a dumper that they have been quite glibly consigned to. After searching the four corners of Carnaby Street, they journeyed to the centre of World's End, etc. . .

But untainted, love, by the Swinging slurs propagated by certain persons for their own dubious advancement, the Highgate-based Compact Organisation is just about to Be Successful . . . or at least Mari Wilson is. With Shake Shake about to defect to a bigger label, and Virna Lindt — despite irresistible Francoise Hardy looks and words of praise from Elvis Costello — dropping out of sight, Mari Wilson looks like Compact's row of cherries.

'Beat The Beat' should succeed where the spirited and witty 'Dance Card' inexplicably failed to hit it; and following *Riverside*, a chance seized on *TOTP* should see all ten Imaginations through to The Hit.

Up to now, Compact have presented a very *clean* corporate image. Their graphics have a certain stylistic unity; at first glance a meticulously detailed re-creation of an era — though, with greater familiarity, it is revealed to be no particular era at all. It's a perfectly aware modern recycling process. The images are secondhand; you have seen them (somewhere) before. It's impure pop Warhol.

Tongue in cheek — "Someone Has To Be First" — their attention to detail ensures a slick pastiche not only of their influences directly, but also their utilisation of them. How this will fit with Mari's 'breakthrough' and the proposed introduction of The Beautiful Americans remains to be seen — the latter's USAF Walker Brothers and Andy Williams starting-point sounds like the NATO equivalent of Kevin Stapleton.

Compact's *cleverness* and concern to project Intelligence At Work is far from typical of 1980s music organisation, or organisation of any kind. Irritatingly clever clever?

"What people forget is that you do have to be clever in the first place to produce something which gets criticised for being 'clever clever'," responds Clark Mono, co-founder of Compact with his brother Tot Taylor — both of them former members of failed EMI power-pop stars Advertising.

Another word comes to mind to describe Compact's approach — 'craft'. Again, not typical of modern business. More a harking back to a less popularly mechanistic age. And slightly more recently, to the great age of records as joy-full commodities, still revered objects. C30 C60 C90 Go?

"I've never liked cassettes," says Mono. "I like buying records . . . the things themselves. The whole thing of playing the record, looking at the sleeve. . ."

A kind of aesthetic consumerism; the opposition of Malcolm McLaren's professions of subversion. But then Compact is far from a revolt against '60s ideals, from the last great peak of the society of consumers; before the sweet dream-lie turned into something a bit harder, with more visible jagged edges. . .

"There is nothing new to say anymore," claims Tot Taylor. Not an original observation, but in these terms and within these limits, it couldn't be.

If Compact's secondhand decadence is comparable to the fag-ends of The Exploited, Discharge, etc (and I think it is) then I'll certainly state a preference — if you get me in a corner and point a loaded False Dichotomy at my head — for the former's applied intelligence, over the latter's applied ignorance.

And if Compact's nostalgia for the present is a defeated and camply contrived fragility, a pointless ephemeracy, at least their theory and practice of craft is identifiably humane. Playfulness is gracefully saving, too.

I had thought that presenting Mari Wilson And The Imaginations at Dingwalls — an aspiration for Ronnie Biggs and a place with a hangover for a memory — was an incongruous step, and a retreat from last year's ambitious multi-media entertainment at the Screen On The Hill. Still, their performance is a more fully realised cabaret than that provided by either Buzzz or Animal Nightlife at present. Their collage of styles is more fully integrated and more able to incorporate parody without strain.

I responded with a grin, a broad one, and chuckles, to the treat for the eye, the movement, and the pleasure-principle *tunes* which make all the difference. Mari Wilson And The Imaginations are a superior execution, and a part of Compact's inheritance from Andy Warhol.

ERROL

ERROL HEARS everything, and so there is absolutely no way that I have any apologies or withdrawals to make concerning last week's column — even the *Sunday People* and the *News Of The World* were grovelling after me in an attempt to pick up some information or uncover my sources, and they know that everything I write is the truth.

EVERYTHING I WRITE IS THE TRUTH, and nothing I write is the truth. Would I just pretend that **Richard Jobson** is to read some poetry in parts of France no one knows exists with **Brigitte Bardot**? Of course I wouldn't — it's more than my sex life is worth, and there's nothing worth more than my sex life. So let it be said here and now, there and how, it's no use **Blue Rondo A La Turk, Garfield Kemp, Kirk Brandon** moping, moaning, bribing and suing . . . the truth will out, the truth is in, the truth will come all over the place. Then again, the £1,000 Kirk paid me to keep it all in my diary could keep me quiet for a month or two. Or, as my friends in the States — and I have one or maybe two — say, you can fool all the people all the time but it isn't really necessary.

Of course, there are a number of things I hold back — privacy really is one of the most important facets of our tiny existence — and I never let on in even the tiniest way about **Andy McCluskey's** lowlife fling with the current **Miss Great Britain**. But what I can say is that Andy is a lot hornier than his *TOTP* image would have you believe. We've talked long and hard about his feeling for **Toyah**, but not even my compassionate psychological advice could help the poor little Man-oeuvre. Telling the *Daily Star* that you really fancy Toyah is of course just another sign of madness. To then admit that you've always had a thing about small girls is a sure sign that there's no hope. Is Andy McCluskey a dirty old man? Is he more concerned with the height of **Joan of Arc** than whether she had a heart? What can hold him back from drooling at the feet of **Clare Grogan**? Keep your mouth shut, Andy, or I may have to sue *you*.

Can I say that **Clock DVA** have signed a ridiculously wonderful deal with Polydor and that **George** and his **Culture Club** have also signed up for tons of trouble and money with an as yet unknown Big-ee Label? Of course I can. I can say anything I like.

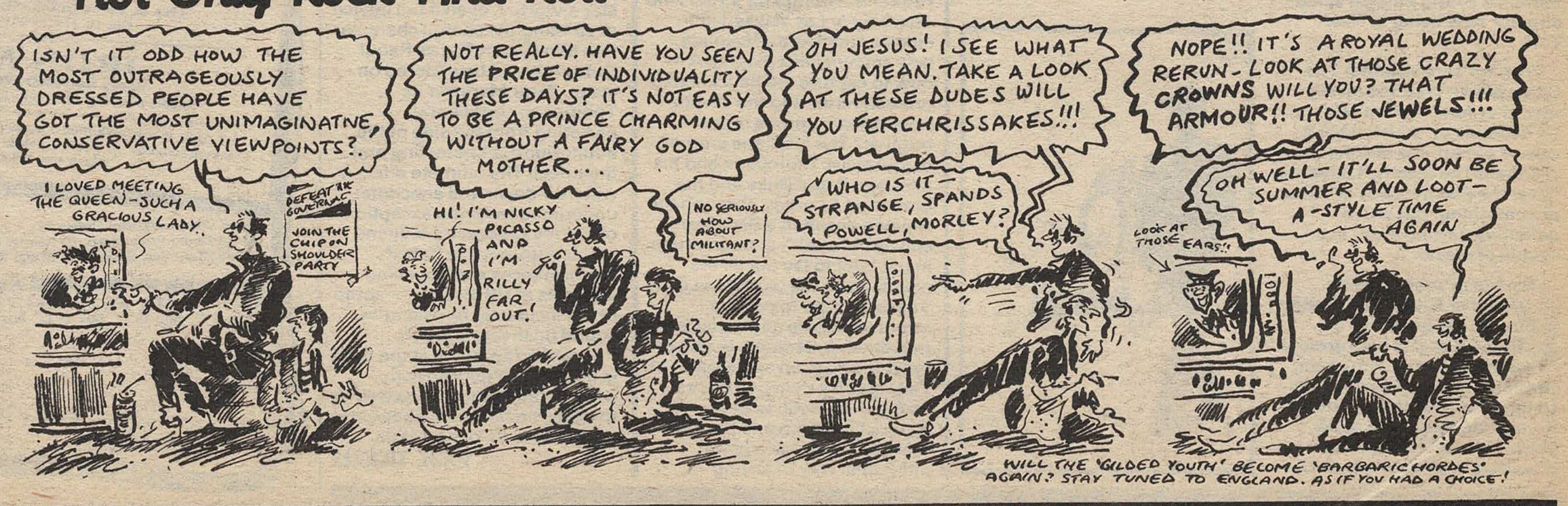
And if we're talking about money, **Spandau Ballet** can never be far away. **Martin Kemp**, the only bass player I know who learnt Norwegian just so he could read **Ibsen** in the original language, has decided that he has more money than he knows what to do with. He's an extraordinary and very generous young intellectual and he's asked me to design a competition — Write In Saying Why You Want Martin's Money And What You Would Do With It And The Cash Is Yours. Also, guess Martin's weight. Entries in by February 28 . . . Errol's decision is final and there's no guarantee he won't enter himself and award the prize to himself.

And, whilst we're pondering the possibility of winning competitions and never having to work again, I'm afraid I have to slip the results of **Morley's Dollar** competition — Choose A Hobby For Thereze — into my column as nowhere else in the paper takes him seriously enough to want to know.

Winners of the classic Dollar single 'Mirror Mirror' and **Throbbing Gristle's** 'Greatest Hits', which Morley now has to go out and buy: **Mark Pawson** of Lymm, Cheshire — he makes postcards to overcome dole-depression and he says Thereze should do the same. **Bill Popstar** of Leigh Park, Havant, suggests Thereze collect Cindy dolls, dress them in lace and dip them in plexi-glass. Colin Morton sent in a number of suggestions including "covering herself with wonderful stuff and making her servants lick it off" and "astral travel to the fabled Birdland which exists at the nexus of realities and which is governed by the fabled **Charlie 'Yardbird' Parker**". **Richard Orme** of Bristol reckons Thereze should play the kazoo for **New Order**, or become editor of *Sounds*, or be **Eddie Yates'** girlfriend. And **Macbeth** of North London said that Thereze should forget about hobbies and just get on with chasing **Errol**.

She'll have to join the queue, and have a lot of money in her purse.

Not Only Rock And Roll


ISN'T IT ODD HOW THE MOST OUTRAGEOUSLY DRESSED PEOPLE HAVE GOT THE MOST UNIMAGINATIVE, CONSERVATIVE VIEWPOINTS?.
I LOVED MEETING THE QUEEN - SUCH A GRACIOUS LADY.
DEFEAT THE GOVERNMENT
JOIN THE CHIP ON SHOULDER PARTY
NOT REALLY. HAVE YOU SEEN THE PRICE OF INDIVIDUALITY THESE DAYS? IT'S NOT EASY TO BE A PRINCE CHARMING WITHOUT A FAIRY GOD MOTHER...
HI! I'M NICKY PICASSO AND I'M RILLY FAR OUT!
NO SERIOUSLY HOW ABOUT MILITANT?
OH JESUS! I SEE WHAT YOU MEAN. TAKE A LOOK AT THESE DUDES WILL YOU FERCHRISSAKES!!!
WHO IS IT - STRANGE, SPANDS POWELL, MORLEY?
NOPE!! IT'S A ROYAL WEDDING RERUN - LOOK AT THOSE CRAZY CROWNS WILL YOU? THAT ARMOUR!! THOSE JEWELS!!!
OH WELL - IT'LL SOON BE SUMMER AND LOOT-A-STYLE TIME AGAIN
LOOK AT THOSE EARS!!
WILL THE 'GILDED YOUTH' BECOME 'BARBARIC HORDES' AGAIN? STAY TUNED TO ENGLAND. AS IF YOU HAD A CHOICE!

All pix by Lisa Kahane

BUCKING THE BRONX WITH THE B-BOYS

"B-BOYS, are you ready, are you ready, are you ready?"

Mr Freeze of The Jazzy 5 MCs was getting ready to introduce The Rock Steady Crew. The Crew had a touch of nerves showing through their smiles, but they were ready. This was the first downtown club gig for Bronx's kings of the art of breaking, and they were definitely going to rock the house tonight.

Breaking is a dance form and a form of competitive play, a ghetto game of athletic skill and graceful one-upmanship. It's strictly an uptown, Harlem and South Bronx thing, tied to the same tradition of hard-funk "breaking" records that rap grew from. Many MC crews, such as The Funky Four Plus One, started out as breaking teams.

The action consists of going from dance steps into various positions down on the floor, culminating in fast and wild spins, and then "breaking" out of the spin into another position or step, as gracefully as possible. The idea is to outdo the next guy, and individuals compete as well as teams. In summer, breaking or B-Boy teams travel the circuit of parks, boxes in tow to provide a portable soundtrack for the competition. In the winter the action moves into school gyms and various Jam Nite dances. But for a B-Boy team to come downtown and put on a show for "you punk rockers in the house" is something new.

The place was Negril, a reggae disco located in an East Village basement. On occasional Thursday nights a group called The Corporation had been taking it over to run their own club, along the lines of the Beat Route or Heroes model. But tonight they'd come up with something special — a rappers' jam and breaking demonstration. Uptown street culture meeting downtown club culture, not in an audience-performer situation but uptown-style, with everyone down on the floor, the audience gathered in a circle around the breakers.

The DJs set up their turntables on a long table at one end of the room. Jazzy Jay and Afrika Bambaataa take turns spinning, while The Jazzy 5 MCs (currently hot with 'Jazzy Sensation') keep the stream of rap going. Off in a corner, a lone monitor showed Michael Hollman's video of breaking crews performing in various places — the International Break Masters in a Queens playground, a battle between The Rock Steady Crew and The Dynamic Rockers at the Lincoln Center Plaza.

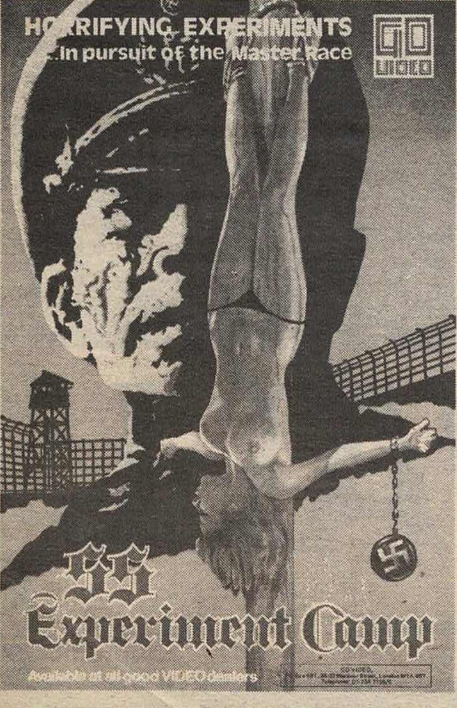
Then The Rock Steady Crew — Crazy Legs, Frosty Freeze, Lenny Len, Cisco and Take One — move to the centre of the dance floor and the crowd gathers around. They range in age from 15 to 17, though the youngest, Take One, is so short and boyish he looks about twelve.

DJ Jazzy Jay is mixing records with a sure hand, doing Flash-style quick mixes, whomping the records into new beats and generally cutting up with some fast turntable jazz. Fab Five Freddy (yes, the one mentioned in 'Rapture') is MC'ing, and he's great — a carefully controlled and melodious voice, funny and hip.

The B-Boys get down. Each in turn steps out into the centre, drops down, and spins — one on his shoulders, one on his rear end, the next one on his head. They twirl like tops, furiously, blindingly fast, and then — *wham* — they're balanced on a hand, a foot, or seemingly nothing at all. The crowd is wide-eyed, gasping, smiling, and muttering, "How do they do it?"

—RICHARD GRABEL

And you think *we've* got problems . . .


HORRIFYING EXPERIMENTS
...in pursuit of the Master Race
GO VIDEO
SS
Experiment Camp
Available at all good VIDEO dealers

EVER SINCE the furore surrounding Little Miss Redsocks and her ilk of advertisement (revived this week in *Gasbag)*, the staff of *NME* have been split on exactly how — or *if* — we should actually run any other projected campaigns that feature human beings in degrading or exploitative postures.

This week we have been asked by our advertising department to look at the campaign on the left, which they are considering trying to attract to our publication — in full colour — in the near future. The ad — for a new video cassette — has split our office even wider. Should we or shouldn't we?

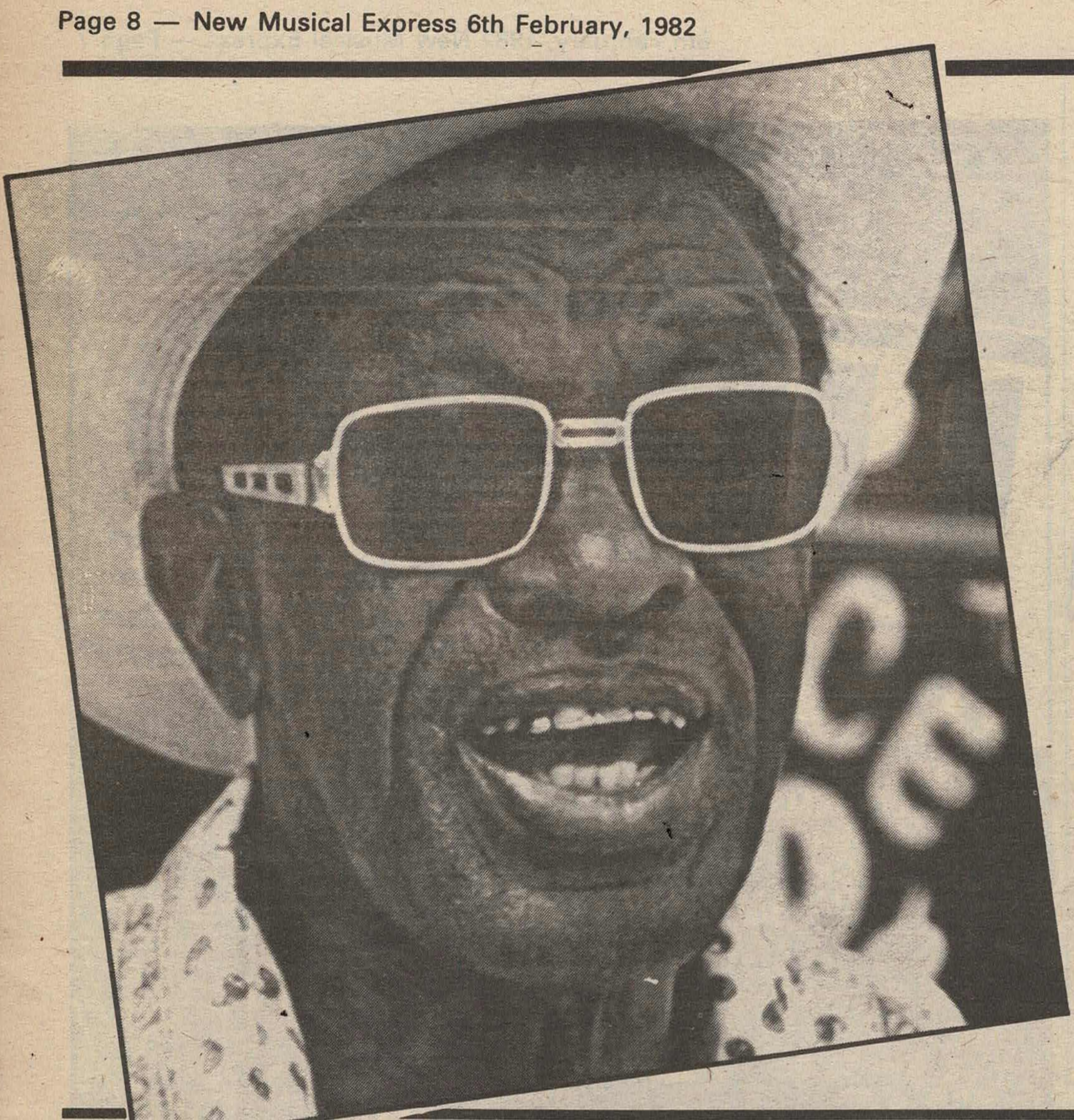
The same ad was published in last week's *Video Trade Weekly* and, we understand, caused little controversy. Even those who have their doubts agree it would be unethical to condemn the tape — *SS Experiment Camp* —out of hand without viewing it first. We have been assured that the movie is a deep and sometimes touching study of love and inter-personality conflict during the Second World War. Perhaps a meeting of *Annie Hall* and *Albert RN. Videobore* magazine hailed it as "Go's latest forty quid release", whilst the *Soho Video Times* felt it ". . . a mildly erotic romp that, underneath, has a serious massage . . ."

Regardless of its true worth, however, we remain split as to the material's underlying intentions and have decided to bow to whatever consensus you, our readers, arrive at. Please send your thoughts on the subject to Peter Rhodes, NME Advertising Manager, Kings Reach Tower, Stamford St, London, SE1.

Latest betting: No Way, Man 9/4; Sure, Like, Who Doesn't Dig A Pretty Chick? 7/1; I Remain Essentially Ambivalent 100/30; Hmm — Touchy One, I'll Leave It To Graham 33/1.

JANUARY
TUESDAY 19TH **NEWCASTLE** CITY HALL
WEDNESDAY 20TH **NEWCASTLE** CITY HALL
THURSDAY 21ST **EDINBURGH** PLAYHOUSE
FRIDAY 22ND **GLASGOW** APOLLO THEATRE
SATURDAY 23RD **DUNDEE** CAIRD HALL
TUESDAY 26TH **MANCHESTER** APOLLO
WEDNESDAY 27TH **MANCHESTER** APOLLO
THURSDAY 28TH **SHEFFIELD** CITY HALL
FRIDAY 29TH **SHEFFIELD** CITY HALL
SUNDAY 31ST **LONDON** HAMMERSMITH PALAIS
FEBRUARY
MONDAY 1ST **LONDON** HAMMERSMITH PALAIS
TUESDAY 2ND **LONDON** HAMMERSMITH ODEON
WEDNESDAY 3RD **LONDON** HAMMERSMITH ODEON
THURSDAY 4TH **POOLE** ARTS CENTRE
SATURDAY 6TH **BRIGHTON** CONFERENCE CENTRE
SUNDAY 7TH **BRISTOL** COLSTON HALL
MONDAY 8TH **BRISTOL** COLSTON HALL
TUESDAY 9TH **ST. AUSTELL** CORNWELL COLISEUM
THURSDAY 11TH **LEICESTER** DE MONTFORT HALL
FRIDAY 12TH **STOKE ON TRENT** VICTORIA HALL
SATURDAY 13TH **COVENTRY** APOLLO
SUNDAY 14TH **BIRMINGHAM** ODEON
MONDAY 15TH **BIRMINGHAM** ODEON
TUESDAY 16TH **BIRMINGHAM** ODEON
SATURDAY 20TH **BELFAST** WHITLA HALL
SUNDAY 21ST **BELFAST** WHITLA HALL
TUESDAY 23RD **DUBLIN** STADIUM
WEDNESDAY 24TH **DUBLIN** STADIUM
FRIDAY 26TH **CORK** CITY HALL
SATURDAY 27TH **GALWAY** LEISURELAND

DEP INTERNATIONAL



LIGHTNIN' HOPKINS 15.3.12 — 31.1.82

Death of a legend

LIGHTNIN' HOPKINS, the last of the great traditional country bluesmen, died on Sunday, aged 69.

Although he had been in poor health for some time, the full extent of his condition only came to light last July. Booked to play at London's Capital Jazz Festival, he cancelled at the last moment with a brief, poignant telegram. It read simply: "Pray for Lightnin'".

Cancer had yet again deprived us of seeing a blues artist in Britain, and now it has robbed the world of his immeasurable talent as well.

One of six children, Sam Hopkins was born in the farming community of Centerville, Texas, on March 15, 1912. He began playing the guitar as a boy on a home-made instrument fashioned out of a cigar-box and baling wire. His earliest blues influence was the legendary Blind Lemon Jefferson, of whom Hopkins recalled: "When I was just a little boy I went to hanging around Buffalo, Texas. Blind Lemon he'd come and I'd just get alongside and start playing."

From Jefferson, through his cousin Texas Alexander, and via his older brother Joel, he developed his own blues style. By his early teens he had left home to sing on the streets of Houston, earning little more than dimes. Throughout the '20s and '30s he travelled around Texas, usually in the company of recording star Texas Alexander, putting his musical abilities to good use in bars and dives. The '40s were a lean time for Sam, but as they drew to a close his reputation as a respected street singer came to the notice of the Los Angeles based Aladdin label, who signed him up in 1946.

For his first recording he was teamed with pianist Thunder Smith and together they recorded as "Thunder and Lightnin'", a nickname Sam was to use for the rest of his life. Over the next seven years Lightnin' became one of the hottest recording names in Texas and certainly the most prolifically recorded bluesman of his time, cutting close on 200 sides. His status in Texas was, by today's standards, superstar. But in 1954 he seemed to drop out of the recording limelight, not surfacing until 1959 when he was "rediscovered" by folklorists Sam Charters and Mack McCormick.

It was at this point that Lightnin' Hopkins's career became truly international. In the late '50s and early '60s the importance of the blues in the development of rock was being realised by the critics, and Hopkins (along with many other bluesmen) was finding himself in great demand the world over. Everybody from teenagers to DJs wanted to know about the blues and its practitioners, and over the next ten years Lightnin's individualistic guitar playing, deeply emotional blues and oddball humour were to become as well known halfway around the world as they were to his neighbours in Houston, Texas.

Despite all his touring, he always seemed to find time to cut the occasional album between tours. These "occasional albums" now almost equal the number of sides he cut when he first started out. There is currently only one UK released album available ('Lightnin' Strikes Back' on Charly) but there are at least a dozen US imports on the market.

My only meeting with Hopkins was backstage at Croydon's Fairfield Hall on his one tour of Britain in 1964. I asked him to sign an album sleeve. He looked at me over the top of his dark glasses and said rather testily (people were plaguing him like mad for interviews and discographical information): "Boy, everybody's bin asking me one damn thing or another. I'll sing you something from that record when I get out there. You're here to hear me sing, ain't ya?"

Looking back on that incident, I suppose the true legacy of Lightnin' Hopkins is not really the albums contained in one's collection (though that's a good part of it) but the enrichment the music on those albums brings to life as a whole. I never did get that autograph, but Lightnin' Hopkins has left us all a valuable legacy.

— ALAN BALFOUR

Tommy Tucker killed by fumes

THE NEWS of the accidental death of Tommy Tucker comes as more than a shock at a time when too many bluesmen are dying from age and illness.

The man who will forever be remembered for 'Hi Heel Sneakers', the song fondly murdered by every aspiring R&B band, died on January 22. Tommy was apparently scraping varnish off the floor at his home in East Orange, New Jersey, when he inhaled the fumes, went into a coma and subsequently died.

This tragedy has halted a varied career which started in the poor black section of Springfield, Ohio, where Tommy was born Robert Higginbotham on March 5, 1933. A proficient pianist by the age of seven, Tommy played and sang in blues bands and doo wop groups around Ohio through the '40s and '50s with little success on record.

But in 1962, having also turned his hand to songwriting, the overdressed local fashions inspired 'Sneakers' and he recorded it for Herb Abramson in New York. It was leased to Checker and smashed worldwide in 1964. Unable to repeat its success, Tommy went back to college, but continued his musical association with Abramson. Most of his later recordings can be found on the LP 'Mother Tucker' on Red Lightning (who incidentally have another LP scheduled). In 1980 a 45 of the unedited 'Hi Heel Sneakers' was issued to coincide with Tommy touring the UK extensively that summer.

That was to be our last experience of the talented, diminutive keyboard player who wrote what turned out to be one of the "most performed R&B songs in the BMI repertoire".

— CILLA HUGGINS

DRAMATIS

FACE ON THE WALL

XPRES 69

NEW SINGLE OUT NOW

marketed by phonogram

'HEAR NO EVIL.' GEORGE HARDIE.

ONE OF A SERIES BY CONTEMPORARY ARTISTS COMMISSIONED BY TDK.

TDK. The great name in tape cassettes.

THE MAD BATTER'S

Lynn Hanna takes tea with The Damned's Black Rabbit, Captain Sensible. Peter Anderson bowls him over.

Far right: the Captain plays "Squash" with a cricket bat shaped guitar.

IT'S ONLY minutes after midday but already The Captain is completely out to lunch.

Here he comes now, as large as life and twice as loud, lurching into the bar beneath his ubiquitous beret.

WHOOPS! He staggers into a fake-oak settle and nearly sends it sprawling. OOPS! He pulls out his handkerchief but spits straight onto the carpet. UUURGH! He's caused bassist Paul Gray to convulse with laughter so that he's choked on his beer and sprayed it over a plate of chips. The Captain carries on eating them anyway . . .

Fuelled by a haphazard consumption of assorted stimulants and fired by a succesful night in the studio, Captain Sensible is curled up on the settle, weakly weeping with laughter.

"Discharge. The Exploited. I started it all, mate. And what thanks do I get for it? They *pay* me to produce their records. I couldn't produce a rabbit out of a hat!"

Tears well out of those blue, reddened eyes and roll down the grey, sleep-robbed cheeks. Peroxide hair the consistency of straw peeks out under the battered beret. A thick leather jacket and heavy chains adorn that formidable frame.

Is there anybody in there alive?

EVERY SO often The Damned pop up like the demon king in a punk pantomime, a record hovering at the top of the alternative charts or skirting the fringes of the orthodox Top Fifty.

While the rest of the class of '76 have grown up or got out, they follow a messy, impoverished fate with a *Boys' Own* enthusiasm, and a rough hewn *joie de vivre.*

Although the times have changed around them, The Damned have stuck fast almost exactly where they started.

Dave Vanian: "I don't believe that any of the bands who started when we did didn't think about making money. The Clash had that big political thing, now they're the new Rolling Stones. They were praised for preaching against the very thing that they've become. Because we were honest and said that we *wanted* money, we were slagged off. Maybe we should have been pretentious.

"Every single band that's got the tag 'punk' now seems to be a political band of some sort. That doesn't mean we have to sing about it all the time. In this band we have political beliefs and do various things, but we keep it away from the band. It would be terrible if I thought we had three minutes left and every band was singing about it."

IT TAKES some time for the full cast of this farce to slowly assemble in a London pub. The Damned are due to play in Manchester tonight, to make a bit of money to buy beer or pay the rent, to pursue their own simple, squalid pleasures.

There's the part-time keyboards player Roman, and the road manager Nigel. There's Dave Vanian, immaculate in an outfit that gives him the ghostly air of a deceased flying ace: jetblack hair scrupulously brilliantined, bloodless skin as pale as porcelain and wearing dark glasses discreetly sprinkled with diamante, he looks like a creature that suffers at the slightest suggestion of sunlight.

Rat Scabies arrives sober, a little sullen and growing ominously disgruntled at The Captain's injudicious unsults about the size of his nose . . .

The first act takes place in the van as we prepare to leave London.

Voices are raised between Rat and The Captain. Tempers flare, faces flush and sinews stretch to the point of physical confrontation. Suddenly Rat leaps over The Captain and scrambles out of the door, helped on his way by a hefty slap on the backside that only adds to his wrath. Threading furiously through the traffic, he hurtles down the subway steps. The last I see of Rat for the day, he's scuttling at full speed, going underground.

Whether driven by a desire for revenge or reconciliation, The Captain springs out after him. But Rat has disappeared, and it's a drummerless Damned who make their way back to the pub to drunkenly consider their predicament.

"I ain't goin' wivvout Rat!"

The road manager exhorts Sensible to remember his obligations, to remember the money! But the Captain is not only immoveable, he is offensive, and the road manager is the next to exit in high dudgeon, taking the hired van with him.

With the afternoon creeping on and no drummer or form of transport, the chances of reaching Manchester seem increasingly slim.

"Will you get sued?" I ask anxiously.

"Well, I suppose we might," replies Vanian, calm and unperturbed behind his sunglasses. "But we might still get there yet."

AT FOUR o'clock we're driving round Southwark, searching for the studio where The UK Subs' drummer Steve Roberts is rehearsing with The Exploited, with Sensible's frantic bulk hanging half out of a window, dementedly demanding directions from any unfortunate passer-by. At half past five we still haven't left London. The Damned stop for asprin, to renew guitar strings, to buy brandy. At some point it is discovered that the amiable Steve, press ganged into this outing on the pretext that Rat is ill, has now gone missing.

" 'E's done a runner," cries The Captain, setting off in search of him.

"Nobody leaves this van!" screams the road manager ineffectually.

The next time we stop, we've started before anyone realises that Paul Gray has disappeared. He's escorted back to the van, clutching a pork pie and muttering furious imprecations.

To Peter Anderson and me it's a minor miracle that we ever reach Manchester. But as the night wears on, The Captain mercifully collapses into semi-consciousness, while Dave Vanian sits inscrutable in the front, glancing at the map or silently staring out into the darkness.

The club turns out to be the sort of place designed for abject suffering rather than the pursuance of pleasure. A filthy, freezing dressing room soon starts to fill with a trickle of the sort of new punk hangers-on who make straight for the band's beer and then start to criticise the last LP.

On the far side of the room, Captain Sensible is sadly explaining that Scabies is suffering from a terminal illness.

"Where's Rat?" comes the question, a little closer.

"He's broken his leg."

Just for a second a smile of the purest pleasure flickers across Dave Vanian's pale features.

Watching The Damned in the best of circumstances is rather like recapturing the mucky pleasure children get from playing mudpies. Tonight, with no soundcheck it starts with an excrutiating buzz which slowly separates into something approximating its proper components. By The Damned's standards it's a restrained occasion with the Captain more subdued than in the days when he used to wear a tutu or a nurse's uniform, descend into the crowd like a raging pink bear in a fluffy costume or refuse to continue until he'd ordered anyone with a beard out of the audience.

Two things redeem The Damned, one of which is a string of pop songs of inspired daftness like 'New Rose', 'Noise Noise Noise', 'Love Song', 'I Just Can't Be Happy Today'. The other is the fact that on stage, their characters take on a two dimensional cartoon allure, with Vanian stalking the stage like an unearthly manifestation of a deathly MC, Paul Gray as archetypal principal punk boy and Sensible's dangerous dementia usually aided by Rat's own rampant ego.

Together they create a spectacle which the more responsible observer can only contemplate with a sort of horrified fascination.

IT'S ABOUT a week later that Peter and I find ourselves at The Captain's parents' house in Croydon. Sensible's room is painted red but still papered with a faded design of nursery animals. Damned paraphanalia, personal effects, and discarded underwear litter every available surface, together with a motley collection of toy rabbits, the most favoured of whom — a scruffy creature of indeterminate age and colour — stares out blankly from between

BOWL OVER

ASSOCIATES SINGLE IN 7 AND 12 INCH

associates **ASC1/1t**

PARTY

HOW MANY RARE RECORDS HAVE YOU GOT?

GET RECORD COLLECTOR MAGAZINE EVERY MONTH.......AND FIND OUT. THE ANSWER MAY SURPRISE YOU!!

EACH ISSUE CONTAINS DETAILED BIOGRAPHIES AND COMPLETE DISCOGRAPHIES OF COLLECTABLE ARTISTS WITH RECORD TITLES, CATALOGUE NUMBERS AND CURRENT VALUES – PLUS THOUSANDS OF RARE RECORDS FOR SALE!
OUR RARE RECORDS A TO Z WILL ENABLE YOU TO BUILD UP A LIST OF THOUSANDS OF RARE RECORDS.

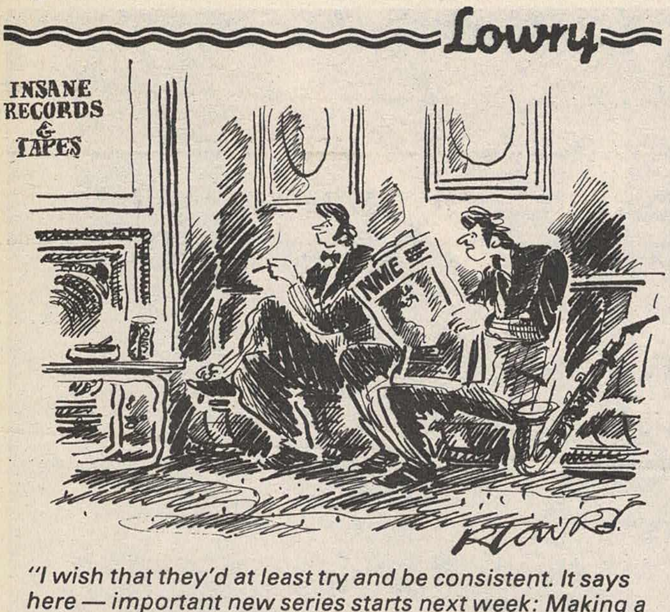
THE FOLLOWING BACK ISSUES FEATURING LEADING ARTISTS ARE AVAILABLE:
(Please note — Issues 1 — 7 inclusive are out of print and no longer available)

No. 8: ELVIS Promos, **ROY ORBISON, DYLAN** UK Singles, **ZEPPELIN, BOLAN & STONES** UK Rarities.
No. 9: BEATLES UK Singles, **BEACH BOYS** US Singles, **THE DOORS, ELVIS** Special Sets & **BLONDIE.**
No. 10: DYLAN Early Rarities, **ELVIS** UK Singles, **BEATLES** — Fact From Fiction, **4 TOPS & BOLAN** Promos.
No. 11: BILL HALEY UK Singles, **THE SHADOWS, APPLE** Records, **SLADE & MOTOWN** Singles (Part 1).
No. 12: BEATLES UK LPs, **BILLY FURY, ELVIS** Soundtracks, **STATUS QUO** and **CARL PERKINS.**
No. 13: ROLLING STONES, BOWIE Early Discs, **BRIAN WILSON,** Rockabilly, **ABBA & STEVIE WONDER.**
No. 14: CLIFF RICHARD UK Releases, **LED ZEPPELIN** Curios, **RICK NELSON & DUSTY SPRINGFIELD.**
No. 15: JOHN LENNON, WHO UK Singles, **CLASH, JIM REEVES, FATS DOMINO & MOTOWN** Singles (Pt. 5)
No. 16: KINKS UK Singles, **ELVIS COSTELLO, BYRDS** Early Rarities, **DYLAN & RONNIE HAWKINS.**
No. 17: BEATLES Literature, **JERRY LEE LEWIS, DAMNED, BEACH BOYS** UK LPs **& YARDBIRDS.**
No. 18: ELVIS UK LPs, **HENDRIX, JAN & DEAN, SMOKEY ROBINSON, PISTOLS & JOHNNIE RAY.**
No. 19: McCARTNEY Solo Works & Discography, **SEARCHERS, CHUCK BERRY** UK Discs **& PAT BOONE.**
No. 20: BOWIE Promos, **JAM, GENE VINCENT, MARVIN GAYE, THE MOVE & WARNER BROS.** Singles.
No. 21: SPRINGSTEEN, STONES Solo Rarities, **EDDIE COCHRAN, MARTY WILDE & THE ANIMALS.**
No. 22: ROXY MUSIC, BEATLES Decca Tapes, **BUDDY HOLLY, LOVIN' SPOONFUL & CONNIE FRANCIS.**
No. 23: ADAM & ANTS, MONKEES, BEACH BOYS UK Singles, **OTIS REDDING, BRENDA LEE & FLOYD.**
No. 24: SHADOWS UK Singles, **TURTLES, BOBBY DARIN, THE TEMPTATIONS & MOTT THE HOOPLE.**
No. 25: BEATLES Memorabilia, **QUEEN, LITTLE RICHARD, NEIL SEDAKA & SPENCER DAVIS GROUP.**
No. 26: HOLLIES, DYLAN Books, **DEL SHANNON, MAMAS & PAPAS, SMALL FACES & COASTERS.**
No. 27: ELVIS In Memphis, **SHAKIN' STEVENS, MANFRED MANN, FRANKIE LAINE & CREEDENCE.**
No. 28: KATE BUSH, ADAM FAITH, KINKS UK LPs, **JEFFERSON AIRPLANE & DUANE EDDY.**
No. 29: BOWIE UK Singles, **BEATLES** Songs For Others, **POLICE, TOMMY STEELE, LOVE & THE MOJOS.**
No. 30: STONES UK Singles, **POLICE** (Pt. 2), **BYRDS** 1967-73, **DIANA ROSS, TORNADOS & GENE PITNEY**

If you have any difficulties obtaining a copy of RECORD COLLECTOR or require back issues, you can get them direct from us at a cost of £1.00 a copy. Write to: The Production Manager, Record Collector, 45 St. Mary's Rd., Ealing, London W5 5RQ.

MAKE SURE YOU GET YOUR COPY EACH MONTH BY PLACING A REGULAR ORDER WITH YOUR NEWSAGENT

RECORD COLLECTOR
Feb. 1982
No. 30
For all serious collectors of:-
RARE RECORDS, POP MEMORABILIA, ETC.
80p
THE POLICE FILE – Part Two
ROLLING STONES UK SINGLES
THE BYRDS PLUS COMPLETE DISCOGRAPHY
RARE RECORDS A to Z Part 7
THE TORNADOS PLUS COMPLETE DISCOGRAPHY
GENE PITNEY PLUS DISCOGRAPHY
Diana Ross AND THE Supremes PLUS COMPLETE UK DISCOGRAPHY



"I wish that they'd at least try and be consistent. It says here — important new series starts next week: Making a fallout shelter out of a heap of zoot suits and a pile of old August Darnell albums!"

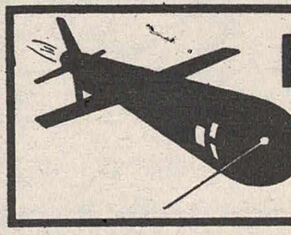
NEXT WEEK IN NME

DIANA DORS

Paul Du Noyer meets Adam Ant's fairy godmother

UNEMPLOYMENT

Paul Rambali on the 3,000,000-long recession procession



PLUTONIUM BLONDES

Teenager designs her own H-bomb

UNWISE OF adults to say that youth involvement in the nuclear issue is ineffective; three weeks ago 15-year-old 'science whiz kid' Elizabeth Horvath from Florida, USA, announced to United Press International that she had designed her own hydrogen bomb.

Ms Horvath, a plumber's daughter, informed the press since the Defence Department, to whom she had sent copies of her plans, never replied. "I don't know if they were even interested," she said. Ms Horvath said it was simple to obtain the necessary info from reference books and government documents, many of which "told you where to rip off the material" if they didn't contain it themselves. The nuclear physicists who *have* been interested enough to verify Horvath's plans told UPI they were "quite staggering" in their simplicity.

Meanwhile over here, the Students Against Nuclear Energy (SANE) continue a speaking tour of East Anglia undertaken this January in response to the government decision that next January will see a public enquiry at Sizewell into the siting of an American Pressurised Water Reactor there. (No other public enquiries into the *ten* PWRs slated for this island are scheduled at all, which gives Sizewell's reaction an added importance.)

PWRs are more expensive than other, already available energy sources such as coal, solar or wind power; the real 'justification' for their construction is to provide profits . . . profits from the sales of the plutonium they produce, and profits involved in the contracts dealt out when the plants themselves are built. Mindful of the PWR 'incident' at Harrisburg in '79 (now being cited by Pennsylvania's own Secretary of Health as contributing to the deaths of nearly 600 children), the SANE tour is entitled No Harrisburg at Sizewell'. Catch it at: University of East Anglia, Norwich at 7pm on Feb 8; the Norwich School of Art, Feb 9; and Lowestoft College of further Education, 12pm, Feb 12.

Another set of dates from Brighton No Nukes Music who have organised an anti-nuclear cabaret tour featuring Captain JJ Waller: something of a cross between Alice Cooper and Houdini. Waller, who bills himself as the "world's first alternative escapologist", eats fire, sleeps on nails, swallows razor blades, and was recently voted Mr Loonyworld 1981 — perhaps by his supporting acts Tony Allen and ABA. Gigs are on Sat, Feb 6 at London's University College: Wed, Feb 10 at the University of Sussex; and Thurs, Feb 11 at Eastbourne Art College — all in conjunction with a week of action called by the Sussex Alliance for Nuclear disarmament against the Cruise missiles.

London's SANE and Student CND are also holding a South Bank Poly gig on Tues, Feb 9 featuring The Bollock Brothers (their last incarnation under that name, before they transmute into — wait of it — Red Lipstique). Support is Crown of Thorns, with a disco from the Kareba Club. Tickets are £2; £1.50 for students and the unwaged.

Finally, congrats to *Undercurrents* on reaching their fiftieth issue — on sale after Friday from better newstands and their offices (27 Clerkenwell Close, EC1) for 60p (£7 a year subscription). And a note that No Nukes Music's fanzine, formerly *Rebel With a Brain* has become *Whoops! Apocalypse,* and the new issue (out this week from NNM, 9 Poland St, W1) includes interviews with Dave Wakeling, The Cure, Roland Muldoon, and features on the Sizewell debate and the issue of recruitment as well as poems, cartoons, reviews and the art work of Tahitian artist Jad.

—CYNTHIA ROSE

CHATTER-BOXES SERVED HERE.

Realistic is the biggest name in Citizens Band Radio and accessories – and you will be able to buy the full range at Tandy – the world's largest retailer of CB equipment!

REALISTIC®

CB from Tandy

WATCH PRESS FOR FORTHCOMING ANNOUNCEMENTS

DAMNED

FROM PAGE 10

the sheets.

The Captain's mum comes in with a cup of tea. The Captain himself is stretched out on the floor gently wafting a large cabbage leaf in an attempt to coax a real recalcitrant black rabbit from where it's taken sanctuary under the bed.

Sensible has just finished working on a single with Dolly Mixture, and if that thought is enough to freeze the blood, you may be surprised, as I was, to hear that he and Paul Gray have produced a very pretty piece of summery pop. His own single 'This Is Your Captain Speaking,' an indictment of war and religion, is selling well in the independent charts. On the Crass label, it seems a more serious facet of the Sensible character.

"The first thing about The Damned was that we were four geezers who, without getting into the stupidity of it all, had no future. I was on the dole, blah, blah, done a lot of jobs. There's no pathetic pose. No star trips . . . well, not many anyway. I go to see other groups playing and I can't understand what they're doing, standing there all po-faced and serious.

"This word anarchy is bandied about right, left and centre, but if there ever was a band who embodied the whole thing, we've done that and we still do. The name of the band ought to have been Chaos right from the start.

"I've got no pretensions or want to do anything else. I love touring, it's the best thing in the world. Total stupidity."

Is there a retarded element in what you do?

"I don't understand what you mean."

Of not growing up?

"Yeah," The Captain shouts delightedly. "You hit the nail on the head. Totally, absolutely, totally. I'm 27 and my dad still treats me as if I'm 15. We're overgrown schoolkids, people who never want to grow up."

AND SO, at last, we come to Rat, coincidentally recording in a studio around the corner from The Captain, putting the finishing touches to a track he's contributing to an anti-war album and bravely acting unabashed by his embarrassing display of a few days earlier.

"The divorce lasted a day. It was one of those childish, pathetic squabbles. I'm not trying to defend myself. Well, I am, or I wouldn't bother saying it. But we've been together five or six years and to be honest, it hasn't been exactly rosy to date. The last time that happened, I did actually leave the group and fly back to England. But as we was already in Hammersmith, it didn't seem to count that much."

Our meeting has also fallen on a day when Rat's embryonic acting career has been temporarily halted. The revue in which he was playing the German Air Defence Minister has just folded after playing to only 17 people the previous night. But The Damned have been asked to play the group in a proposed production of *Hype,* an expose of the music business based on a book of the same name.

"We're probably one of the few groups, the only band, that still stands for a lot of the same ideals that also apply to the new New Wave," says Rat. "The rest of them now are just as narrowly minded. Because I've actually become competent as a drummer, it doesn't mean I'm going to slag off the geezer in Anti-Establishment because he can't play as well as I can. It's his spirit, that's what I started with."

"I think the difference between the old and new punk is that the world situation is getting desperate. Christ knows if the world's going to last more than a couple of months," says Sensible. "Punk is the voice of youth, and youth ain't happy at the moment. When you say things like that, obviously it's going to be a bit depressing."

MY CONTENTION is that the original punk nihilism posed a challenge, created a parallel, and that its immediacy, in which The Damned past played their part, made for an exhilarating entertainment that was some sort of personal catalyst. The new punk takes depression to the point where it blurs into powerlessness, in a time of crippling recession, it is helping to discourage the possibility of an individual making any effect on their environment.

Pursuing a subsistence lifestyle with a gloss of tawdry glamour, trudging round the same treadmill summing up rock's Peter Pan complex with resolute irresponsibility, The Damned embody many of the things I detest.

That being the case, I really don't know why I like them.

Perhaps it's because, trapped in a vacuum that their contemporaries vacated, they're supplying a tantalising taste of the high, free spirits when punk first started to a differently deprived audience. Perhaps it's because of their proud, comic disdain of pomp, or because of the unwitting way thay epitomise anarchy.

Maybe it's because The Damned never say die.

Anyone who knows his hi-fi knows that Technics is a name with real pedigree.

So a Technics system for a shade over £400 sounds like a gift horse you should look in the mouth.

But make no mistake, our ZII system is a Technics thoroughbred.

We've built it around our 25 watts per channel SU-ZII amplifier and 3 band ST-ZII stereo tuner.

Quite literally, they were made for each other.

Below them sits a cassette deck sporting the kind of features usually reserved for the idle rich.

Like soft-touch controls, Dolby noise reduction and a 3-position tape selector to accommodate the latest metal tapes.

To top it all, you get a semi-automatic turntable complete with cartridge and a built-in illuminated stroboscope for precise speed adjustment.

Of course, any system from Technics deserves pleasant surroundings.

So we've stabled the ZII in a glass-fronted cabinet with a walnut finish.

Last but not least, we include a pair of our SB-3030 3-way speakers.

Once you've heard them, we think you'll agree: breeding always tells.

Technics
ZII System

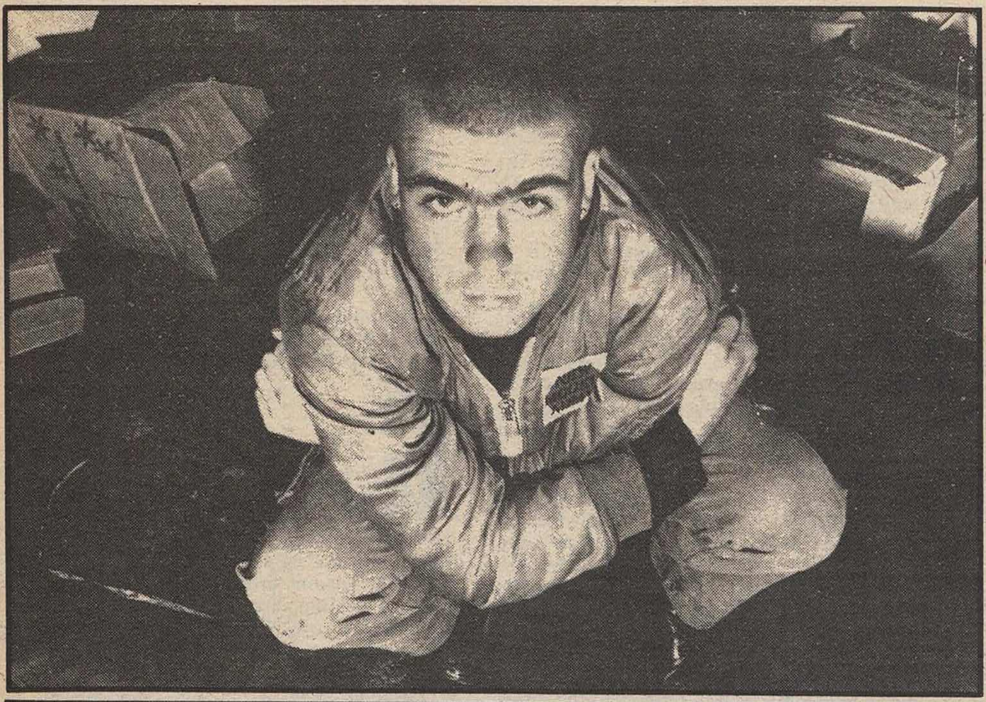
300/318 Bath Road, Slough, Berks SL1 6JB.
Tel: Slough 34522.

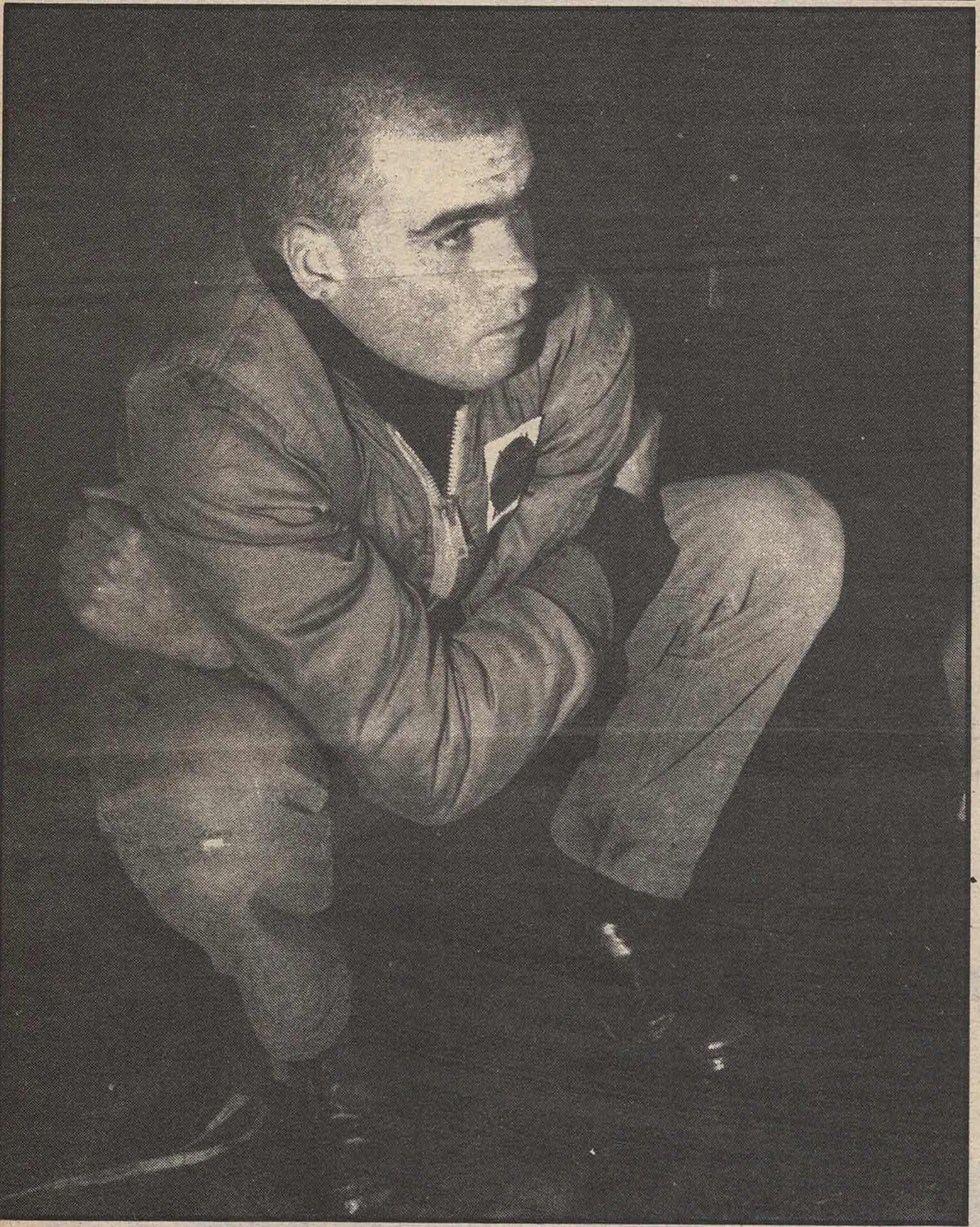
Price inclusive of VAT and correct at time of going to press.

Buy 5 maxell®
cassettes - get 1 FREE*

*Offer applies to 6-pack only.

Maxell (UK) Limited 1 Tyburn Lane Harrow Middlesex HA1 3AF.





GUERRILLA VERSES ENGLAND'S GREY UNPLEASANT LAND

Bradford poet Seething Wells burns a few slim volumes and shows a little D.I.S.R.E.S.P.E.C.T.

By X Moore

Photographs by Peter Anderson

So there's me and SWells, him desperate for the fifty-fifth piss of the afternoon and me trying to act tough with a ticket machine that keeps spitting out my 50p, when this old bloke reels off the top of the escalator and advances on the two cropped entertainers.

He lets us in on a secret: "I like skins cos they stick up for the old people and they stick up for the poor, always have done. But there's one thing I hate and that's the National Front — they're rubbish!"

SWells can't believe his luck and grins like a pissed Buddhist.

So mebbe the old bloke had found the only two anti-racist skins in London? Leave it out, Nigel! When you're on the ponce you don't take risks, you go by appearances. 'Zwept, it's the first thing that strikes you (it was his crop that first made me look at him, same as the old scrounger) so why not deal with it?

"A skinhead is a clean, cheap and efficient lifestyle; I don't dress up, I don't dress down — I can't really with only one pair of trousers — but I also enjoy the element of macho role-playing involved in being a skinhead, as long as you realise that it is role-playing.

"I know skinheads that wouldn't say boo to a baby punk, but I also know skinheads who chew granite for breakfast.

"See, the media have never managed to understand that if you took ten skinheads from around the country you'd have kids from all sorts of social backgrounds, with all sorts of political views, doing all sorts of trades, listening to all sorts of music . . . the thing about all skinheads being Nazis is a pile of crap. Just look at the Sheffield red skins or the Leeds Carnival where you had at least a thousand skins and rudies dancing away like chimps on speed. The whole origin of skins is in West Indian culture: the crop, the music, the clothes . . ."

SWells is a skinhead and a poet ("the promiscuous nun") but where did the two collide?

"I was a skin before I was a poet and I was a socialist before I was a skin but I spose I completed the set of three after seeing Spizz Oil.

"That was one of the reasons, and Cooper Clarke obviously proved that you could get up in front of a rock audience and rant and get away with it.

"So I thought, why bother running the mill of forming a band and hassling for rehearsal space and losing money every gig you play when you can do it on your own?"

Seething Wells played his first gig in late 1979, after deciding posing nude for Leeds art students was a loser, and has since notched up 120 gigs in the flesh whilst ego-literary aspirations have been typed out of his system in *Molotov Comics*, the only poetry fanzine in the country (if there *are* any others, jolt SWells' importance and write to him at Flat 3, Belle Vue House, Belle Vue Road, Leeds).

Joolz, Little Brother and Wild Willi Beckett, the other three-quarters of the Bradford Poets Collective, provide chainsaw-massacred meter for *Molotov*'s brawl-scrawl pages but Attila from Harlow, Mark My Words from Sheffield and Bev from Lewisham are also part of the new wave of poetry.

"There's a whole bunch of poets in this country doing gigs and not getting any attention, people aren't hearing about them — not enough people."

When SWells hasn't been warming his hands over picket-line steel-drum fires, he's been gigging elsewhere, pouring his spleen out to the old towns/new towns supporting The Au Pairs, The Gang Of 4, The Clash (The Clash? "No sorry I haven't supported The Clash — that was Little Brother"), The Specials, Misty, New Order . . .

"I want to popularise the medium."

Isn't SWells playing in the same colours as Patten, Henri, McGough and all those others who starred in the sixth form team when SWells was in the infants?

"No. The people who rejuvenated poetry in the '60s have formed their own elitist little cliques — they basically read poetry to each other cos that's all they can cope with.

"Me and Attila crashed the Poetry Olympics and got rapturous applause — so did Michael Horowitz. But I can support, let's say, New Model Army from Bradford where you'll get an audience of mixed punks and general bozos and I can get the same response. If Michael Horowitz went on, he'd die!

"If they *are* in the business of popularising poetry, they've failed. I mean the places they do gigs: Hampstead, the Young Vic, the Theatre Royal, Stratford-upon-Avon . . . Fuckin' hell, wow! Hang on in there!

"I'd rather play to forty thousand people at the Leeds Carnival than to 20 people in a pub in Hampstead. It's fun doing them cos they're like guerilla raids — the organisers run around before we go on, pleading: 'Can you keep that to four fucks and three shits?' — but our audience is the rock audience; I deal with your general scum off the streets."

Problem is, the hushed literati gather round in attentive circles while general scum chat at the back, sniff glue in a corner or swill drink in another room.

"If you've got a rock audience you've got to wake 'em up, grab 'em and give them a visual headbutt. You need an image like JCC and his shades or Willi Beckett and his nun's gear; you've got to hit them.

"If Hitler had been a little bald bloke with little round glasses and at Nuremburg you'd had comfy chairs and cups of coffee after the meeting, nobody would have turned up to it. He knew, he knew all about image."

SWells' view of poetry is accordingly hurtling along the front in the opposite direction to the old wave's quiet jog through the braincells. First, it should entertain, secondly (a close second) it should be political ("in the broadest sense") and thirdly, a way, way back, call it 'art'. For beatniks read backwards, for SWells:

"Horowitz reckons that I'm not a poet, that I'm a political shouter, but if his definition of poetry is the crap he comes out with then as far as I'm concerned that's great.

"With the attention span of a rock audience being about 15 seconds you've got to get in, wham! straight away — entertain FIRST!

"There's a lot of theatre in reading rants. Performing poetry you walk the thin line between political oratory and cabaret; it's like if Tony Benn was a stand up comedian."

The new poet-squads are here to challenge accepted ideas of what a poet looks like, what a poet does, where a poet does it.

"If we get accepted, rant-poetry becomes established, let's have people coming along saying: 'Fuck them, let's have something new!' Kick over the old poets — perpetual revolution!"

Kick!

"That's one of the great things about the Oi! bands that they have this massive disrespect for '76/'77 which is great — it's nostalgia now."

The tragedy being that they've replaced the political edge of punk, "the political teeth given to the movement by Mark P and Julie Burchill" (me and SWells polish the same heroes), with wallowing ignorance.

"It worries me that Oi! is deliberately illiterate, almost saying that to be working class you've got to be thick. Bushell is an intelligent and articulate writer but he writes down. The working class has got nothing whatsoever to do with being thick, that's a middle class stereotype that he plays up to and that is ignoring a fantastic tradition of working class culture in this country. In the '30s there was this whole brass band thing, there were poetry circles and the socialist lending libraries, a helluva lot going on. Now we've got to take back our own culture."

"They flock to become Andy Capps/
Nailed to the foot of the swastika crap."
— 'B-Streamed'

"They're trying to imitate Arthur Mullard. Sure, keep things simple but don't limit your ability to articulate. I mean: *"I like punk/ I like Sham/ I got nicked outside West Ham"* — 'kinnel, if that's all there is to bloody life we might as well give in to Thatcher now. We might as well say, right, forget it, no working class struggle cos all we're interested in is football, birds and beer.

"The thing is, all the other music papers are playing into Bushell's hands. Let's have journalists who consider themselves more intelligent than him writing about new bands, encouraging bands that are third or fourth on the bill and not just doing Adam Ant interviews.

"For journalists to complain, on the one hand, how sterile the music scene is and, on the other, do nothing to change that through their writing is hypocrisy."

But didn't 1981 see Dollar and the Human

Continued on Page 16

GODZILLA Vs THE TETLEY BITTERMEN

Screeching hate the scraper breaking hyper dragon
Descends on Bradford looking for a scrap
Slaps the nut on a block of flats
Take that he snorts and Bradford trembles
Doors are locked and trousers shat
Except in one pub the Charles Bronson Arms
Where swarms of sweat sodden Tetley Bittermen
Are too pissed to hear the heavy footsteps crunching the cobblestones
Like a child crunching Seabrook crisps
A scaly head lisps Come and fight you so-called Yorkshiremen
The Tetley Bittermen reply as one
Piss off Git
Oscar Wilde's got nowt on these lads
Godzilla's lost for words
Think you're hard you bloody dragon
Poncing in here with your Esther Rantzen haircut
And your garlic smelling breath
Well we'll tell you this
We might be pissed and you might be a scaly scaled up
Fire breathing man eater
But any one of these here lads could beat you into bloody lard
With one fist tied behind us back
And us head inside a Morrisons' carrier bag.

Godzilla stopped and thought
A Bitterman moved nearer
Godzilla ran out the door
The Bitterman hits the floor
Unconscious
Not from from fear mind
But a packet of crisps and 24 pints
All of which just goes to prove
You don't mess with Tetley Bittermen
Cos Tetley Bittermen never lose.

SEETHING WELLS

DO YOU BELIEVE IN THE WEST WORLD
THEATRE of HATE
7" BRR2, 12" BRRT2: BURNING ROME RECORDS
THEATRE of HATE

NEW SINGLE + 5 TRACK 12" VERSION:
'DO YOU BELIEVE IN THE WEST WORLD'

—LIVE:

FEBRUARY

20	GRAVESEND	Woodville Hall
22	BRIGHTON	Top Rank
23	KEELE	University
24	NEWCASTLE	Mayfair
25	GLASGOW	Nite Moves
26	EDINBURGH	Nite Club
28	LEEDS	Tiffany's

MARCH

1	PRESTON	Polytechnic
2	COLWYN BAY	Pier
3	HULL	Tower Ballroom
4	BIRMINGHAM	Locarno
5	WEST RUNTON	Pavillion
6	CAMBRIDGE	Corn Exchange
7	CARDIFF	Top Rank
8	BRISTOL	Locarno
10	DUBLIN	McGonagles
11	DUBLIN	McGonagles
13	ESSEX	University
14	LONDON	Lyceum
16	PORTSMOUTH	Locarno Ballroom

19th FEB: NEW LP, 'WEST WORLD' TOH1

Continued from Page 15

League hailed as the mass-teen pop phenomena that would drive the last nail into punk's coffin?

"Sure, today they're hailing the teen pop groups as the heroes of the masses but in 1977 the heroes of the masses weren't the Pistols and The Clash, they were Donna Summer and Boney M, the teen pop groups, and yet they hailed '77 as the year of punk, not pop."

The pop aesthetic now dictates that it is to Adam and Phil's sexmusic that we must turn for subversion.

"Fuck the pop aesthetic! Why write little ditties about heterosex, Bucks Fizz or Adam or whatever, in a world where, say, homosexuality's illegal in the north of Ireland, in a world where you've got the British Movement, where you've got the H-Block . . . there's more to write about than just heterosexual sex."

Or is that pop?

"No. The Buzzcocks wrote about sex basically but they looked at it from new angles; look at '(my) Love Lies Limp' from ATV, look at 'Love Like Anthrax' from the Gang of 4 — they were dissecting sex. It's not as in-depth as mebbe Masters and Johnson but you put it in a song and it cuts across."

Sex isn't just boy meets girl, germ-free adolescent nymph-innocents.

"Sex is somebody getting raped and the judge saying she was asking for it cos she was hitching at night. That Rhoda single is amazing — that's sex, just as much as Antmuzak for Sexpeople."

"You've got a responsibility to tell the truth about sex, same as you've got a responsibility to tell the truth about drugs.

"So you don't abuse your position onstage by going, 'This one's about, uh, y'know . . . Itchycoo Park, man'. Same as you don't make sexist or racist jokes. Fuck all this anarchist, dowhatyouwantmaan liberal crap. You get on stage, you've got a responsibility!"

You think about that responsibility?

"Course. Same as I think about how I operate, not charging x thousand pounds for benefits. Walk it like you talk it. Dialectic materialism, pal."

Poetry roadies, dialectic materialism . . . the knives are going pretty deep into the old poets. Are they the targets?

"No, you can say you don't like loads of people — you can say you don't like Wattie from The Exploited but when it comes down to it he's a poisonous little runt but he's nowhere near as dangerous as Powell or the blokes who do the recruiting for the BM in London.

"You've got to know who the legitimate targets are; Thatcher's a legitimate target."

Kick Over!

PEOPLE AREN'T his only targets. SWells writes attacks on ideologies and attitudes, throws out old ideas for new.

Kick Over The Statues!

"It's not just a matter of what was said but how it was said, how long ago it was said — where and when — and if it no longer means as much *now* then kick it over.

"Wilfred Owen, probably the best poet this country has produced, said he considered himself a better poet than William Shakespeare. That wasn't a literary judgement but because what he was writing about was so much more important in 1916/17/18, so much more important *THEN* for his audience to know about than Shakespeare's sonnets.

"It's more important to build public bogs in a place that hasn't got any than build a monument to our glorious dead."

Great art is rooted in time and place. Seething Wells isn't great art but he's a brilliant talker, a fast-gabbing hardcore comic, sharp as speed, who knows that Strummer/Jones opened up rock to street politics, knows that The Mekons broke down audience's acceptance of performance being something closed to them, knows why Wilfred Owen, the only squaddie amongst the World War I poets, was the most important writer in the trenches.

Together with Attila The Stockbroker he's putting out a single on Radical Wallpaper (all the crackers: 'Tetly Bittermen', 'Ha Ha Ha', 'Aggro Britain'). The happy couple are also playing every night of the Right To Work march, compereing the four gigs organised by RAR to follow the march round London. 'If you need some product to keep you going till the end of the month, buy 'A Town Called Malice'.)

Seething Wells isn't a great artist but he knows great art is revolutionary; he sees an estranged working class culture there to be taken back and he's confident we can do it.

The old gang have proved themselves redundant.

"After the Poetry Olympics, at this wine and cheese party, I said summat crass like, come the cultural revolution, Horowitz and his crowd would all be shot and explained to him that the new wave of poets was already sweeping aside the old wave. Horowitz said: 'But Seething, you ought to realise that we're all waves crashing on the same beach and when the tide goes out there's nothing left'."

It is, as they say, on a cosmic scale.

"The joke is they still think they're daring and innovative cos they once did something, way, way back in the mists of time, that was controversial but they've done fuck all since — they're living off their reputations.

"It's time for a clear-out!"

When you've sent the statues crashing to the ground, that's when you take control of your own culture.

How do we keep our prices so low and our quality so high?

W. H. Smith Ferro C60
Previous Price 80p
New Price 59p

W. H. Smith Ferro C90
Previous Price £1.05p
New Price 79p

Right now at W. H. Smith a minute of tape works out at less than a penny.

Because we sell so many tapes we can afford to bring our prices right down.

But before we ever put the W. H. Smith name on our blank tapes, we make sure that they're the quality you'd expect from us.

WHSMITH

Access VISA Available where you see the Record Department sign.
Subject to availability. Prices correct at time of going to press.

SINGLES

Reviewer: Chris Bohn

Non!

NON: Rise / Out Out Out / Romance Fatal Dentro De Un Auto (Mute)
The great Californian regressive Boyd 'Non' Rice is the one man alive willing to take last year's frequently discussed deconstruction theories to their logical conclusions — and the result is a reduction of pop to the row your parents always told you it was. If that sounds vaguely provocative it's not meant to be, as there is really nothing more neutral than Non's noise. He blurs rhythms and melodies into swollen masses, which he rotates through the most primordial of patterns to elicit primitive responses — like a swift adrenalin release or throwing up. Don't let that deter you — Non is cheaper than drugs or alcohol and, used at the right volume, just as effective. The opening 'Rise' is possibly the greatest — ie totally embracing — heavy metal track since The Velvet Underground's 'Sister Ray'; 'Out Out Out' is B movie dementia psyched up into genuine shocks and the film soundtrack 'Romance Fatal . . .' with its animalistic throbbing pulse recalls the sultry *Postman*-ic passions currently obsessing Hollywood. That its eventual climax is ultimately as unsatisfying as *Postman* pair Frank and Cora's is probably the closest Rice will get to a moral statement, meanwhile he'll leave us to guiltily acknowledge pleasures while they last. Please avert your gaze from the stains on the carpet.

One! (Sneak preview)

LEISURE PROCESS: Love Cascade (Epic)
And the body heat keeps on rising! Unless you wanna figure in the body count, better make way for Ross (ex-Positive Noise) Middleton and Gary (ex-rest of the world) Barnacle's first fictional incursion (as Leisure Process) into a steamingly physical underworld of broken hearted lovers putting private eyes on each other's tail to catch that momentary transgression on film for the divorce court. The prose comes screwier than Chandler, almost bilious enough to be Mickey Spillane's: *"You're never convincing / Portraying a caress / And love me in theory / But couldn't stand the mess / And you died a little more / Each time you swallowed my pride / Now you've blown away my cover / There's nowhere to hide . . ."* Cute this character ain't, a salt-in-the-wound braggard who bitterly compounds the hurt after a magical coupling of Barnacle's eternal night sax chorus and Middleton's convincing brute boy play acting with a final salvo: *"One day I will recapture the pleasure and pain / With some other body snatcher / With a bedroom for a brain . . ."*

'Love Cascade' is deceptively sweet while it pours on the scorn; Barnacle's soundtrack fuses topical disco stutter and rock swagger, bringing the whole thing to a head for his and Ross's choruses, which deserve the classic production of a Spector and almost get it from Martin Rushent. *Pop noir,* anyone?

Two!

ABC: Poison Arrow (Neutron)
Whether taken straight or as a turn, ABC's remodel of golden period Jackson Five (Simple as 'ABC', sweet as 'I Want You Back') is brill. That's Brill as in an office block full of bright songwriting execs gleefully turning over weary phrases and churning out tunes for the label's top act who, of course, are ABC. 'Poison Arrow' continues the ABC campaign — plotted by Madison Avenue Minds merged with a seditious spirit ("Crystallise your ideas into a slogan" — Mayakovsky), guided by ambitious hearts — geared to catapult matinee figure Martin Fry into the public consciousness. This second phase replaces the witty analysis of 'Tears Are Not Enough' with a mockingly tearful girl-boy confrontation, in which stock metaphors (musical and mouthed) are stretched past credible limits and wounded lovers play their roles to the hilt: *"(He): 'I thought you loved me but it seems you don't care' / (She): 'I care enough to know I'll never love you!' "* (Ouch!) The mood of soured romance is underlined by a thunderous drum clap, and sustained by the ABC funktioneers' meticulous yet affectionate approximation of pop soul. Savour the irony or sob along with the cast, it no longer matters. Authenticity? I dance on your ethic.

Drei!

FAMILY FIVE: (Bring Deinen) (Koerper) (Auf Die) Party (Schallmauer — German import)
BLAESSE / ROTER STERN BELGRADE / EKG: Massa (Klar! 80/81 — German import)
Or to put the first more simply: 'Bring Your Body To The Party'. The invitation's extended by one of Germany's best music critics Xao Seffcheque in collusion with leading songwriter and producer Peter Hein, once of Die Fehlfarben. They make for a winning combination, with Hein's affecting voice tempering Seffcheque's pointed parody. In the past Xao's seamless satiric mimicry of Neue Welle favourites (check the ersatz sampler 'Sehr Gut Kommt Sehr Gut') was perhaps more pertinent than his writing — not only did he make his criticism *heard,* but in some cases he showed his targets how to do it properly. His jibes didn't go unnoticed and they were usually fielded with remarks such as: "Okay but what can you really do?" Family Five, fun though they are, present a serious answer; Xao's fine chatterfunk guitar supports Hein's exhortations to a cannibal feast — and Andreas Bruening's sax rasp ensures no one leaves before the end.

Seffcheque's contribution to the 'Massa' box set of three 12" 45s is the rigorous Blaesse quartet, who play a fiercely repetitive systems music based on the most exciting, raggedy figures since PiL went into liquidation. EKG and Roter Stern Belgrade aren't bad either. (Schallmauer, C/O Boots Vertrieb, Theaterstrasse 4-5, 3000 Hannover 1; Klar! 80/81, Aachenerstrasse 22, D-4000 Duesseldorf 1).

Four!

THE ASSOCIATES: Party Fears Two (Situation 2)
Hungover — *"The alcohol loves you / While turning you blue"* — blissful Billy Mackenzie voices dread of the oncoming public dissipation of a failing friendship: *"My manners are failing me / I'm left feeling ugly"*. Nevertheless the sensual swirl of foggy, intoxicated thoughts is invitingly evoked by the matching of soaring vocal and cautious melody, the latter's faint recall of a swinging '60s party theme colouring the song's maudlin mood. Given a narrative like this to negotiate — after all those excellent, if obtuse 12 inchers of last year — Mackenzie proves himself the only contender with both the capacity and barstool poise to make any justifiable claim on Sinatra cool.

Five!

PIGBAG: Getting Up (Y)
Though lacking in a strong melody — and consequently a sense of purpose — 'Getting Up' feels like it should be the theme for *Barney Miller:* the rhythm eases along at a comfortable stride, the trumpets lazily swing accents in and out of the mix, and the end result is captivating enough to erase the damage done to new jazz(!) by the Rip, Rig embarrassment on *Riverside* two weeks ago. Flip over for three variations on the *Bosscat* tune if you need convincing that Pigbag are more than just Dibblers, oops dabblers.

Encore! (Already?)

SIMPLE MINDS: I Travel / Thirty Frames A Second (Arista 12")
Third time lucky repeat of the definitive Walkman hit, about which I've said plenty on its previous releases, so I'll only add that Simple Minds are the group who put the "E" into motion. On the flip Jim Kerr slashes the ties that bind in brilliantly succinct flashback: *"I lost my job / My security / My self-confidence / My accountability . . . I went back to my father / I said: 'Father where's my food?' / 'Your food is on the table.' / 'That can't be food / IT'S DIRT.' "* The End.

And So On

JUDY NYLON: Carlotta (Demon)
Sleepy town jukebox hit of the week. The Last Picture Show finished long ago, the gang's gone, leaving the melancholy narrator to muse over old times and Carlotta, who packed up her dreams and left Cincinnati for the Cote D'Azur. Nylon, who is part of the Snatch klatsch, lights a candle in remembrance of people past, where normally she'd spark a torch, and Nick Plytas' piano swing finely judges her mood.

BILL WITHERS: U.S.A. (CBS)
The unlikeliest Ugly American of the week. In contrast to his normally amiable AOR amble, Withers strays into a Randy Newman style pastiche of folksy oompah and banjos for a satiric tirade against the economic decline currently suffocating his fellow Americans. The irony is sadly no longer detectable when he berates U.S. foreign policy for being kid gloved!

TO THE FINLAND STATION: Domino Theory (Melodia)
In restoring the independent single as a forum for dialectical discussion, To The Finland Station prove their point by deftly untangling the aforementioned theory without falling into the easy trap of using one set of misdemeanours to justify another: *"Russian troops on the Polish border, yeah / The Western world is screaming / Where are the headlines for / American arms in El Salvador?"* Weighty words skilfully scan a lightframe tune, the contrast doesn't go unnoticed.

CAPTAIN SENSIBLE: This Is Your Captain Speaking (Crass)
I'm listening, I'm listening. Rarely has anybody who's had anything to do with The Damned talked sense, so the Captain's condemnation of the Major Powers using Europe as a Cold War battleground comes as a sharp surprise. The archive hearing about the '62 Cuban Missile crisis that opens 'The Russians Are Coming' gives us the timely reminder of a lost opportunity to take the War to America's doorstep, where it has always belonged. Bet Reagan wouldn't be mouthing off half so bravely, if America lived with the presumed threat in its backyard and not ours.

DIE DORAUS UND DIE MARINAS: Fred Vom Jupiter (Atatak/Mute)
This dopey delight from the House of Dusseldorf could be the first German language record to make the British charts since 'Autobahn' and while I'd rather have D.A.F. or Der Plan claiming that accolade I'm prepared to be realistic. Soon to be released on Mute, Dorau etc have all the unaffected charm of label mates Depeche Mode, not to mention the bonus, if somewhat dubious selling point of five schoolgirl Marinas extolling the virtues of visiting Fred to wheezy Gerry and Sylvia Anderson puppet synths. On the other hand brat pop made by and for kids, with the exception of the Nolans, rarely live up to sales expectations. Do they Malcolm?

THE 4 SKINS: Yesterday's Heroes / Justice / Get Out Of My Life (Secret)
Pity the floored Poor Skins? Victims of a vicious press conspiracy with a cruel class system to keep them at the bottom of the pile? And is this reason enough to ruck? The stupidity of the Oi! resistance backfired on The 4 Skins at Southall — sorry to open old wounds — who have since halved and re-grouped as a moderately tamer quartet sounding something like a fugged-up early Jam. In 'Yesterday's Heroes' they come on like The People's Friends, the closest they'll ever get to being reasonable, but on side two it's back to yelps of self-piteous rage masquerading as howls of genuine anguish: *"You're blaming me / For your false front / And life's misdemeanours"*. It's not my fault either.

ZEITGEIST: Ball Of Confusion (Jamming!)
Aptly named, Zeitgeist adapt to prevailing moods with ease and this revival of The Temptations' 1968 psychedelic soil touches at least two bases. As the original's heavily laden arrangement has been stripped back to a more proficient burble of funk, the B-side dub-down is probably more in keeping with the song's spirit; after that Zeitgeist's own 'Don't Hold On' reveals an ordinary post-depression group trying to meet changing demands.

TALK TALK: Mirror Man (EMI)
THE MOOD: Don't Stop (RCA)
NICK NICELY: Hilly Fields (1892) (EMI)
Three modernists in search of Eldorado, using ELO as a guide. Squawk Squawk's is prime time Jeff Lynne, from the strained falsetto chorus through the synth-sawed strings, and that's not meant as a recommendation. Nick Nicely is an immaculate, layered folly cum tribute to 'Strawberry Fields' and The Mood, from York, play miscued and muddled pop soul, bordering psychedelia, talking of which . . .

Z'EV: Af / Uit / Element L (Kremlin — Dutch import)
American percussionist, theorist and performance entertainer Z'ev defines Western modes of multiple drumming so as to invert them with the frenzied excitement normally associated with the Burundi Beat. His attack is a whole lot fresher, not half so hackneyed — and all this from a man whose latest, great LP is called 'Production And Decay Of Special Relations'.

PHILLIP AND HIS FOETUS VIBRATIONS: Tell Me, What Is The Bane Of Your Life? (Self Immolation)
Featuring You've Got Foetus On You're Breath, Phillip's projects are a sharp smack in the smug sensibilities of those whose idea of bad taste might be The Revillos. Phillip's is a crude, rudimentary funk riff slapped around with the sort of joy Captain Beefheart used to apply to the English language.

DIGITAL DANCE: Treatment (Dirty Dance — Belgian import, from Rough Trade)
THE NAMES: Calcutta / Postcards (Factory Benelux)
Must be a delirious itch in the Belgian air that gets their boys scratching instruments the way they do. Digital Dance are even better than Marine at guitar funk flings — their 'Treatment' substitutes the unrestrained atmosphere of a barn dance for cool disco. The Names, though slightly shared by Martin Hannett's neat production signature — playing up a tight skinned drum to catch the breath — are less concerned with body movement, but 'Calcutta's melodic swoops are nevertheless difficult to resist.

VIRGIN PRUNES: A New Form Of Beauty 2 and 3 (Rough Trade 10" and 12")
Sticking closely to their brief that Art ought to be a crime against the bourgeois state of mind, the sloppily disciplined Virgin Prunes' latest impotent pinpricks hover aimlessly over some 22" of vinyl without ever betraying any real commitment to either their craft or self-elected mission. Too late to convince them they're misguided though, as the fringe feeds off hostility. Take this as my contribution to your diet, boys: get yourself a copy of Blaesse's live cassette (Klar! 80 — German import) and study how this sort of thing can be done.

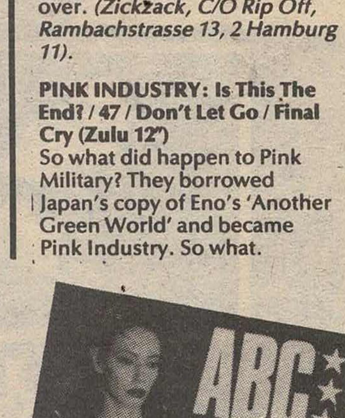
PAMELA STEPHENSON: Unusual Treatment (Mercury)
Not The Nine O'Clock News star in Not well-timed bondage mock-up sleeve, Not very well produced by Richard Burgess who Not wisely roped in Spandau's Gary Kemp to guest on guitar. In short Not funny. Likewise . . .
THE REVILLOS: Bongo Brain (Superville)
. . . unless your catalogue of references is compiled from the same trash as Eugene Reynolds and Fay Fife's, who strain their equation of pop junk with fun through a well-worn out aesthetic.

THOMPSON TWINS: In The Name Of Love (T)
More crimes committed . . . actually the TTs come close to a tune thus far and, familiar though it sounds, it's almost enough to distract one from the feeling that their shamble of tribal percussion is too primly trimmed to convince the listener that they're capable of really letting go.

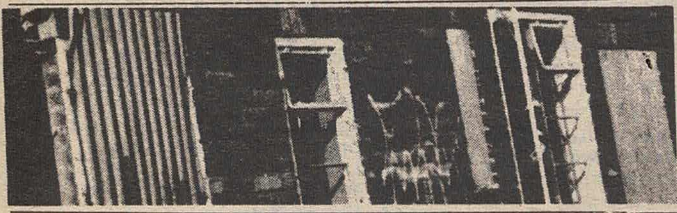
JONA LEWIE: I Think I'll Get My Haircut (Stiff)
NICK LOWE: Burning (F Beat)
JOOLS HOLLAND HIS MILLIONAIRES: Pineapple Chunk (A&M)
THE DANCING DID: The Lost Platoon (Stiff)
Institutionalised good times that slap a stranglehold on "fun". Two already stiff, one eternal rock'n'roll spirit sagging and the other a missed leap into jump jazz.

NASMAK: Plus Instruments (Zickzack — German import)
Nasmak are Dutch, their moody, misty musings are hooked to bold bass stutters and at least one of their four songs — 'Things' — is still repeating itself long after it's over. *(Zickzack, C/O Rip Off, Rambachstrasse 13, 2 Hamburg 11).*

PINK INDUSTRY: Is This The End? / 47 / Don't Let Go / Final Cry (Zulu 12")
So what did happen to Pink Military? They borrowed Japan's copy of Eno's 'Another Green World' and became Pink Industry. So what.



A Bill Forsyth Film
Gregory's Girl
A
Released by ITC Film Distributors
STILL SHOWING
cinecenta
LEICESTER SQ (PANTON ST) 930 0631



NEW 45 RPM DISC '82
POISON ARROW
ABC
7" NT 102
12" NTX 102
marketed by phonogram

TO THE VALLEY
OF BEAUTY
CAME THE SHADOW
OF DEATH
DEADLY BLESSING X
Pray you're not blessed
PolyGram Pictures Presents An INTER PLANETARY PRODUCTION of a WES CRAVEN FILM
"DEADLY BLESSING"
MAREN JENSEN SUSAN BUCKNER SHARON STONE JEFF EAST LISA HARTMAN LOIS NETTLETON and ERNEST BORGNINE
Screenplay by GLENN M BENEST & MATTHEW BARR And WES CRAVEN Story by GLENN M BENEST & MATTHEW BARR
Executive Producer WILLIAM GILMORE Music Composed by JAMES HORNER Executive in charge of Production JERE HENSHAW
Produced by MICHELINE And MAX KELLER. PAT HERSKOVIC Directed by WES CRAVEN
PolyGram Pictures Copyright · MCMLXXXI PolyGram Pictures Ltd All Rights Reserved
Released in the UK by Barber International Films Ltd
NOW SHOWING
classic HAYMARKET
STUDIO OXFORD CIRCUS
ODEON KENSINGTON
ODEON WESTBOURNE GROVE
ALL OVER LONDON FROM SUNDAY FEB 7
FOR LONDON ODEON ABC AND CLASSIC DETAILS RING TELEDATA 01 200 0200

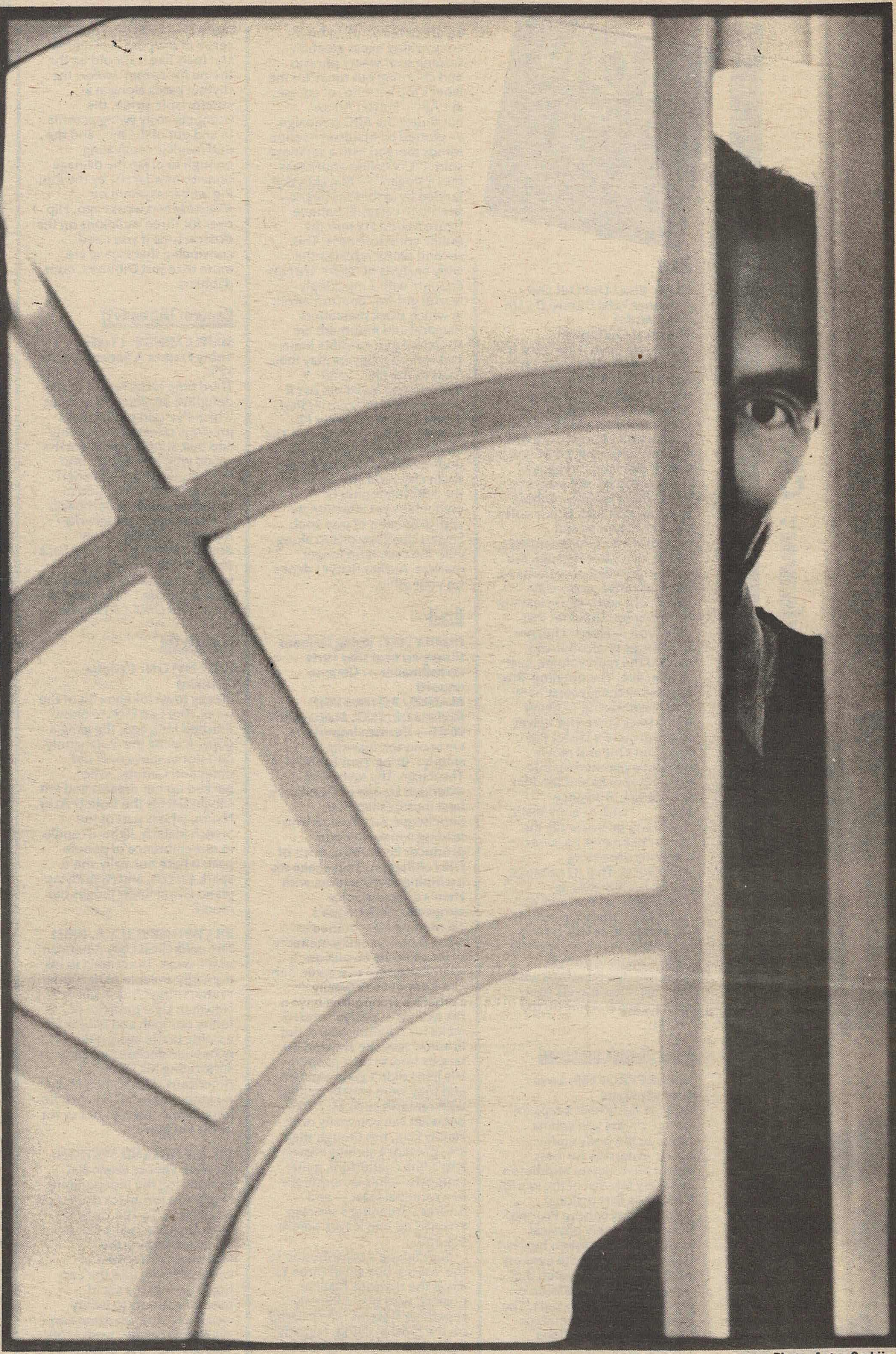


Photo: Anton Corbijn

AND DOORS HAVE EYES TOO

Is Wes stark Craven bonkers? Paul Tickell thinks not: "I met a man of taste and refinement. Sure, The Hills Have Eyes is one of the most disgusting films ever made but it has an underlying message of great import. And his latest isn't just a cheap horror flick, it's really—"
OK, OK — we'll read the article

WES CRAVEN SPEAKS softly, dresses with care, has thinning hair, and is best known in Britain as the director of an over-the-top shocker called *The Hills Have Eyes*. However, his latest work *Deadly Blessing* is one of those horror films (like John Carpenter's *Halloween* or the best of George Romero or Tobe Hooper) in which sensationalism and complexity of effect lock together like parts of some infernal mechanism.

"In *Deadly Blessing* I was conscious of trying to develop characters and do things more along the lines of tension and suspense, and less along those of grand guignol and wretched excess.

"I liked the idea of a film set in a rural community and of the subject of religious intolerance. And I always wanted to do a film about people suspicious of outsiders. In some ways, though, the Hittites have some very nice things about them, especially the character of Isaiah (Ernest Borgnine) — he has a very Jim Jones feel, someone who's taken a good idea and changed it into something really perverse."

Like the best exponents of horror, Craven (whose favourite director is Polanski, for the way in which films like *Repulsion* and *The Tenant* can turn a mundane situation into a surreal, frightening one) refuses to see his characters in one easy dimension.

This is perhaps what makes the genre so disturbing; not so much its exploitative amorality, but the way in which morality, through the eyes of various characters, is *seen* to be toppled. This was certainly the case in 1972 with Craven's first feature *Last House On The Left*.

"It was banned for years in the UK, maybe still is, but it was the first film in a new wave about violence and horror — some time before *Texas Chainsaw Massacre*. It also broke a lot of barriers about what could be depicted and talked about in a film.

"The plot is about two girls who go to a rock concert. They run into a group of escaped criminals who kidnap and murder them. After the criminals leave the scene of the crime they take refuge in the house of the relatives of one of their victims . . .

"The violence was very explicit — and personal. The people who committed it were shown in such a way as to be not only villainous but likeable, at times even funny. There was no easy side to take. My feeling was that I also wanted to make a film where people don't die easily. Death is not a simple act — people don't just fall over and die as they do in most films, they struggle, and get up, and crawl away.

"I wanted to demythologise

Silver Screen

The Woman Next Door

Directed by Francois Truffaut
Starring Gerard Depardieu and Fanny Ardant (Gala)

HARD ON the final rumblings of *The Last Metro* comes another of Francois Truffaut's leisurely dissertations on human foibles and foolishness. *The Woman Next Door* brings us back to the present; a healthy, affluent Grenoble encases a story of everyday passion between neighbours that on reflection drips with a terminal sadness.

Gerard Depardieu is Bernard, happy family man whose composure is rattled by the chance reappearance of an old lover, now also married, who is his new neighbour. It's not long before the cobwebs are swept from old longings and the lovers' match is renewed; but the complications of age, situation and different partners conspire to douse the flames with an exasperated guilt.

Bernard is first to crack, though the effects on Mathilde (a painstaking debut by Fanny Ardant) are the more disastrous as she tumbles into remorse and breakdown. This isn't *The Lace Maker*, though. Truffaut maps out a trail to a false ending and then shines a torch on a denouement in a dark house.

This is the director back in his balcony over the ant colony, tutting over lovers' follies with a regretful sigh. Truffaut's appeal has always lain in his storytelling warmth, a trait which links him with Renoir; here he again employs a narrator in the form of Madame Jouve, the crippled tennis club owner whose own background of a jilted romance 30 years before mirrors the present predicament.

There are no diversions in local Dauphine politics or watchful, suspecting spouses. We see only Bernard and Mathilde smooching, knitting brows or pleading with each other.

When the deceit *does* burst open into hurtful public gaze the two are done for. Truffaut's sense of civilised drama confines the floodgate dimensions of the situation — Depardieu's masculinity is more latent than disclosed, the lovers are forever saying "We must *talk!*" when something else is on their minds — and the look of the picture tells against emotional murk, much of it is filmed in open, bright air.

Still, *The Woman Next Door* is a tragedy — of incompatibility, of repression, of misaligned feelings within intimacy. Truffaut's solution might seem surprising but it's in tune with a troubled film which incidentally allows the ubiquitous Depardieu to characterise another of his introverted, almost Brandoesque sorepaw mumblers.

Richard Cook

Ticket To Heaven

Directed by R. L. Thomas
Starring Nick Mancuso, Saul Rubinek and Meg Foster (Miracle)

TICKET TO HEAVEN's opening shot is of the San Francisco bridge and the bay shrouded in a light, flattening mist. Teacher David Kappel (Nick Mancuso) has flown in from Toronto to visit old buddy Carl, after breaking up with girlfriend Sarah. Carl, it is revealed with medium-paced lack of fuss, is a member of the Children of Heaven, A.K.A. the Young Pioneers Community Centre — motto: "Bring in the money! Praise The Father! Stamp out Satan!" The organisation is a commercial concern of a Japanese business man, The Father.

After some implicit off-camera brainwashing, and the low-protein diet and sleep deprivation technique has been applied, David Kappel, Regular Joe, has bought his Ticket to Heaven.

He is eventually rescued, in a tense and comic bundled-into-a-car scene, mainly due to the efforts of friend Larry — an averagely funny Jewish nightclub comedian — and his Jewish family's general resourcefulness and solidarity: "Two weeks ago I couldn't even get my boy to go near a synagogue . . ."

Determinedly unsensational, *Ticket To Heaven* develops with studied understatement. The trouble with it is its disinclination to extend itself in any way at all. It's very *reasonable*, but too afraid of metaphor, to be thought ambiguous.

It refuses, for instance, to deal with any of the implications of less marginal uses of mind-control and manipulation, or the uses of terror and specious ideologies to maintain positions of power generally/make a lot of money.

It reduces the import of its material by its blandness; and though I appreciate its restraint and the fact that it deals with elements of hysteria in a profoundly unhysterical way, R. L. Thomas' leisurely narrative is self-effacing to the point of irritation. Excessively careful.

Mark Cordery

PUTTING THE SPOOK IN

Ghost Story

Directed by John Irwin
Starring Fred Astaire, Melvyn Douglas, John Houseman and Douglas Fairbanks (UIP)

FOUR OLD MEN meet to exchange ghost stories. They have known each other fifty years and have patriarchal status in their little American home town of Melbourne. But in their collective past lurks an ugly secret which is at last returning to haunt their dreams — and this is one ghost story that can't be dismissed by turning up the lights. . .

A guilty enjoyable piece of hokum, *Ghost Story* is a shrewdly paced shocker that foregoes spewing jugulars and multiple decapitations (o blessed relief!) in favour of old-fashioned mystery: a dark crumbling house, an enigmatic beauty, a snowbound location.

That's not to say visual fright is altogether excluded. A singularly unpleasant apparition, the grisly legacy of the quartet's misdeeds half a century before, is ready to enter frame thoughout. That it does so infrequently enough to keep an expectant chill in the marrow is testimony to the clever grasp Irwin has over his material.

With the son of one of the group seen off in a spectacular demise (and wait 'till you see who's been sleeping in *his* bed) it dawns on the four that an anniversary judgement is to be bestowed on them all. The story of the midemeanour is gradually teased out by another son, who realises his own recent past is wound into the tale, but not before retribution has wreaked a toll.

The presence of venerable troupers Astaire, Douglas, Houseman and Fairbanks lends a quality to the proceedings that is far removed from pictures that curdle brains rather than blood. Though all four clearly enjoy themselves they play it seriously enough to instil a parallel rumination on the failings of old age along the way. Melvyn Douglas in particular contributes a brief but highly affecting portrayal of the doctor ruined by a wrong diagnosis, the farewell of a real pro.

A bluish pall hangs over the film, though it should really have been shot in black and white. It's a buff's horror picture, easily derided in an era where psychopaths have ousted spooks, yet quietly effective for all that.

Did I say quiet? Is that just the wind in the rafters?

Richard Cook

***GHOST STORY:* the ghoul can't help it**

murder in films, and at the same time explore its complexity and psycho-sexuality."

NOWADAYS CRAVEN sees his earlier crawling-back-for-an-encore-of-more-gore movies as "played out". This is why in *Deadly Blessing,* in spite of bloody moments, it's the psychological and sexual aspect which dominates; its strong images don't demand a strong stomach. It's a transitional film for Craven, who's tired of being "the prisoner of horror". In fact, his next film *Swamp Thing* (already shot in the same everglades where Walter Hill filmed *Southern Comfort*) is "pure comic-book fantasy, a beauty and the beast type thing". Craven is also "talking to Disney and Fox about an adventure comedy, set in a circus, with a storyline about fairly young kids and a lot of stunts".

Although he's moving away from the genre which launched him, he isn't turning his back on it completely. Another future project will be in collaboration with his longtime friend Sean Cunningham, who brought the world *Friday The 13th*. Incidentally, if that film ripped off the ending of *Carrie,* then *Deadly Blessing* goes one better and rips off both of them.

"The ending is tongue-in-cheek, a send-up of other outrageous endings. You've got to remember that the audience for this type of movie is very joke prone. There's a part of me that's always laughing and joking — nothing wrong with that."

THERE MIGHT have been something wrong with such levity during Craven's childhood and adolescence in Cleveland, Ohio — he was brought up a strict Baptist. Like Paul Schrader, director of *Blue Collar* and *American Gigolo,* he didn't see a film (forbidden fruit) till he went to college.

As a student and then a college teacher of literature and creative writing in the '60s, Craven broke with the religious influences of his immediate past, partly by going "through the whole drugs scene, living communally, and doing radical therapies". You can see why the script for *Deadly Blessing* attracted him.

In the early '70s, after enjoying making a film with his students, Craven decided to give up teaching in upper state New York and "to pack my bags and get into the movies."

A decade later, he's living in LA and relishing every minute of the fact that it's a "film city", right down to the cliche of "every second waiter being ready to throw a script your way". Not surprisingly, when he occasionally goes back to his roots in Ohio, he feels like "a Martian". But he recognises his background in middle America as ultimately a real asset.

"A lot of Americans still think that way. And now there's a big resurgence in fundamentalism, at least I know where they're ideologically coming from. Since Reagan got elected, Born Again Christians and the Moral Majority have become a real political force, with Space Age PR and Stone Age mentality; very organised, computerised, but determined to set the clock back 15 years as regards Women's Rights, etc."

It's enough to make you feel a perverse affection for the Hittites in *Deadly Blessing* who wouldn't touch a car with a disciplinary rod, never mind go micro-chip.

As the interview ends and photographer Anton Corbijn arrives, Craven says that the biggest difficulty he had with the film was the location work with the animals: runaway horses, spiders who didn't take to the cold and artificial webs, snakes — oh, that deadly Water Moccasin which had to be milked of venom and then have its mouth sewn up . . .

Wes Craven is not exactly a willing subject himself as Anton arranges him into poses; the director wishes an actor were there to stand in for him. Nice to see a master of horror getting nervous.

Deadly Blessing

Directed by Wes Craven
Starring Maren Jensen, Susan Buckner, Sharon Stone and Ernest Borgnine (Barber International)

THE PRODUCTION notes refer to *Deadly Blessing* as a psychological thriller. But is Wes Craven — director of *The Hills Have Eyes,* which made *Texas Chainsaw Massacre* look like an exercise in subtlety — capable of coping with a less racy genre? Why not? Just as Tobe Hooper, responsible for the Texas shocker, made the horror movie of last year with *The Funhouse,* so Craven has mixed sensationalism with thoughtfulness to great effect in his new film.

The story is built around a small inward-looking farming community, mainly made up of Hittites, a fundamentalist sect who reject all technological developments ('twas the Anti-Christ who invented combined harvesters) in favour of more archaic methods of earning a living from the soil. Good hidings, God's glad tidings, bible thumping, and an abhorrence of sexuality to the point of kinkiness, are what get these Christian folk through the day and night.

Their leader and patriach Isaiah (played by Ernest Borgnine) is prone to jutting out his well-bearded chin and roaming the hillsides swinging thurible and incense. If that sounds a bit Catholic, pagan even, then it must be noted that the film has a sly sense of humour and that this very moral minority's logo isn't a cross but a sort of pentagram.

Imagine what happens to the freezing cold bed of Hittite represession when one of Isaiah's sons rejects his upbringing, starts to use a tractor, and marries a sexy college graduate — or "incubus" as the Godly call her. Undaunted, the wife (Maren Jensen) resolves to stay around and face up to the Hittites, and so invites two old college friends to stay with her. One takes to jogging and trying to mix with the religious freaks, the other to drink and bad dreams — like swallowing spiders . . .

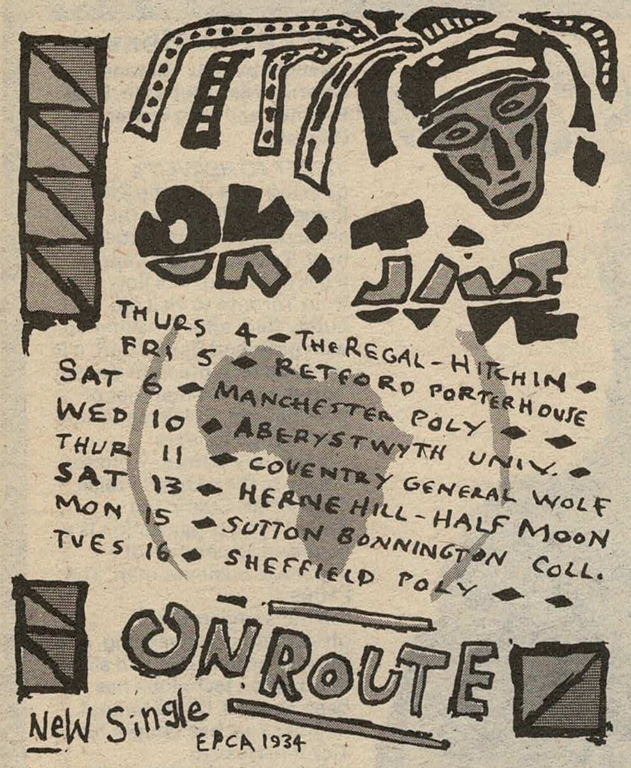
The strength of *Deadly Blessing* isn't just the way in which these menacing dreams presage curious deaths, but the way in which they invade the narrative of the film and become part of its store of hallucinated images — paint cans exploding like bloody corpses, things coming through the floorboards, chickens flying out of coffins, cars a-flame, bloody soapsuds, buttermilk turned to blood, and (truly one of the great scenes in horror cinema) snakes right there in the bathwater with the soap.

Craven exploits his haunted house (and barn) themes for all they're worth, while at the same time posing important questions about puritanism, guilt, family, sex, and voyuerism. And, to his credit, the director isn't just interested in the "brimstone-for-breakfast" religious nutters for their own sake, he also probes behind the friendly smiling mask of the ordinary people in the community.

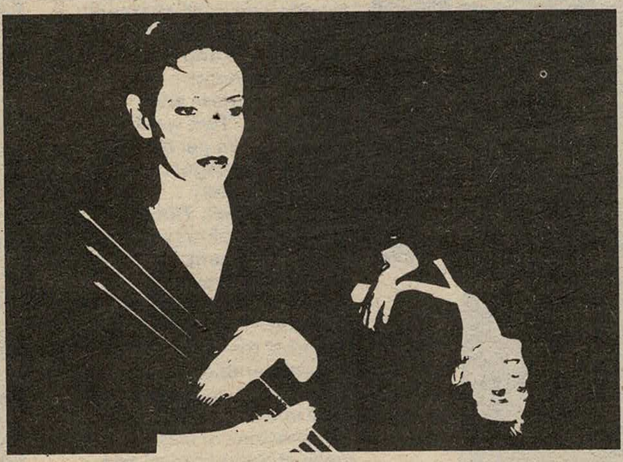
You'll be surprised by what Craven can do with a simple mother-daughter relationship and you might even jump in your seat at what goes on behind the mom'n'apple pie facade of some of those little houses on the prairie . . .

Paul Tickell

***DEADLY BLESSING:* cutting deep into the middle-American psyche**


OK: JIVE
THURS 4 — THE REGAL - HITCHIN
FRI 5 — RETFORD PORTERHOUSE
SAT 6 — MANCHESTER POLY
WED 10 — ABERYSTWYTH UNIV.
THUR 11 — COVENTRY GENERAL WOLF
SAT 13 — HERNE HILL - HALF MOON
MON 15 — SUTTON BONNINGTON COLL.
TUES 16 — SHEFFIELD POLY
ONROUTE
NEW Single
EPCA 1934

NEW 45 RPM DISC '82



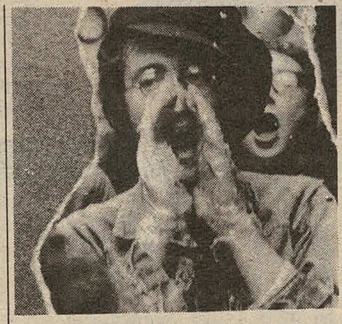
POISON ARROW

ABC ★★★

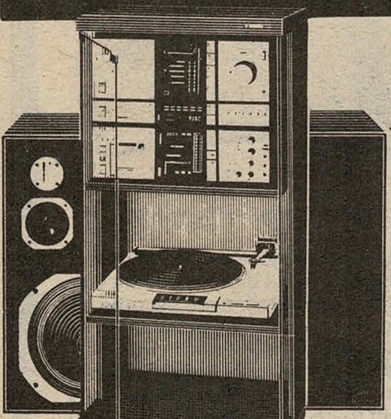
7" NT 102
12" NTX 102

marketed by phonogram

THE REVILLOS
new single
"BONGO BRAIN"
out now on
Superville Records
'thru Pinnacle



PIONEER
Unbeatable Value
At Stereo Regent Street



WHILE STOCKS LAST!
A-9 Amplifier
F-9 Tuner
PL-L800 Turntable
CT-8R Cassette Deck
JT-216 Remote Control Unit
CB-9000 Cabinet
HPM-900 Speakers
Normal discounted price £1,759.30 BUT to celebrate the opening of the new demonstration studio an UNREPEATABLE PRICE – to personal callers only.
'X Series' Rack Systems, 'Communication' Components, 'Personal' Shelf Systems, Portables, Car Stereo, 'High Power' Component Car Systems.
245 Regent Street. Tel: 01-734 0670
STEREO REGENT STREET
If we don't stock it, Pioneer don't make it.

CACK '82

PAUL MORLEY drops his pants, whistles Dixie, and gets pulled in for laughing at women

Victoria Wood (right) and Julie Walters attempt to meet Minder's Terry on his own level. (Blimey, I knew Dennis Waterman was short, but that's ridiculous).

COME HERE, I want thee! There's nothing quite like taking the piss out of men — ask Victoria Woods. Without featuring a double chin-ful of father-in-law jokes — how's your father, kid — in her raking wake up! with and wisdom patter she illustrates 'the man' (worth stereotyping, because he's got away with it for so long) in all his scandalous, wimpotent, smug wretchedness, something ten times as vile and ignorant in his natural state as Les Dawson's vast mother-in-law fantasy, something desperate and dependent and at best robust.

Vicky and her little chum aren't particularly threatening but they push us closer to the day when men are finally forced to recognise their own dirty, smelly, lazy habits and wonder just how women could go to bed with such floppy, broken, conceited monstrosities. No, shut up, listen . . . the careless bastards.

Wood and Walters (Granada) is a few tart, testing paces on from the suspicious view of men pressed into service over the years by Carla Lane through gentle series like **The Liver Birds, Butterflies** and **Solo**. Lane's women can find men almost a pathethic joke, but they're always searching under the carpet for that legendary right and proper gentleman. For brief periods they nearly believe they've nabbed him. No chance.

"I think men are a mistake," says Felicity Kendall as Gemma in *Solo* (BBC1, currently being repeated). "God must have had an awful surprise when he saw what he'd made."

Gemma, though, needs her man — and even after she's left one of the brutes she runs to him for a quick hug of consolation.

Vicky — she writes plays, she's no Shakespeare but hey, she's trying — and Julia could, with a pinch of flesh, do without men completely: God wouldn't have invented sex aids if he hadn't wanted them to replace men. Men are burping, balding and always telling the same joke twice, and they drive women to consume awful magazines, read Mills & Boon, join Women's Institutes and deliver talks on life having a lot to offer even without a bladder.

We always knew that one of **the most frightening things in the world was a group of women — the type who, like Julia Walters in the song about wanting to be 14 again, wake up bored — talking in private about the private parts and psychological warts of men.**

Now, coinciding with the provocative emergence of a new type of terrorist comic, men are getting to be just as much the figure of fun as the wife, the mother-in-law and the dumb blonde. There's something missing from Wood and Walters comedy — I daren't say edge, or lickle Vicky'll really edge me. I can't put my finger on it — the problem, that is. Just because I'm a feminist doesn't mean that I don't get to put my finger on it. I'm not queer or anything!

But Wood and Walters don't quite seem to finish the job off: not even they have got the killer touch. Perhaps their show is too carefully crafted — despite the freshness of material the format has a certain quaintness to it, this emphasised by the employment of Jim Parker and his orchestra.

Maybe this is 'subversive', Parker creates the music for Betjeman's poems and Jeremy Lloyd's 'Captain Beaky', and his whimsical involvement and the brightness of the studio contributed to a padding of the spikes of spit and wither. One of the encouraging things about the series is the dainty duo's choice of guests — John Dowie, Rik Mayall, the porteress from Preston station — "come here, I want thee" — and even the splendid National Youth Jazz Orchestra. From a medium that can also serve up Ted Rogers and **321** such discernment is obviously worth supporting. A guest I would recommend would be John Cooper Clarke — there's something similar about the way all three wrench refreshing grotesquerie from grudgy routine.

Really, what Vicky and Julia are saying comes, messily, down to: is the occasional orgasm sufficient compensation?

Come here, I want thee! In a week in which even Johnny Carson admitted that you can't tell jokes about everything, in a week in which Tony Benn proved that there have to be certain limitations on the worth of the metaphor, **OTT** (Central) confirmed that although it may be full of snivelling sycophants, bores and puffy-faced fops content to pinch flesh, leer, piss, expose and giggle it has to be watched if only for the occasional orgasm of spite from Alexei Sayle and the chance of an appearance from someone like The Great Gustava.

Sayle smears our ears with complaints about stuff we're already DEAD concerned about, but it can be worthwhile watching him demonstrate how the mass media and the political system have reduced our language and our conversation to CACK! CACK! CACK!

The only other space open to someone like The Great Gustava would be *Wood and Walters*. During a weekend which spoilt us with Dama Edna, Sir Les, a Carry On, a Pink Panther, a Bilko, a Will Hay, a George Formby, the piece that had the Great Gustava eating his brains out until he regressed to the state of your average *OTT* sketch writer still stood out like an *OTT* custard tart's breasts. (Letters pour into Gasbag about the use of the word 'tart' in *NME* . . . CACK! CACK! BLOODY CACK!)

Come here, I want thee! Carla Lane also had Gemma saying that men were merely "raucous, randy and running amok" and this somehow put me in mind of Mel Smith as the living manifestation of indigestion Tom Craig in Central's superb **Muck And Brass.** Craig is severely unrandy, miraculously unraucous and too plump to ever run amok, but any grim, grimy image of maleness would remind me of Craig.

A new character — Jean Torrode, drawn into the shuddering, dank drama that flows and smells like a polluted river to suggest that there is no such thing as an idealist in the cramped, self-perpetuating network of local politics — delivered a fair approximation of Craig the man. Smith/Craig is lurking in the back garden of her house trying to attract her attention. She thinks he's a Peeping Tom who's been plaguing the neighbourhood, not yet aware he's actually a mouldy creeping Tom.

"Oh yes, you're over-weight, unattractive, fairly respectable, and impotent I imagine."

Craig doesn't flinch: he's transcended all forms of vanity. Here's someone who learns Hindu — "If you don't know the language you can't do business with them" — just so he can exploit immigrants.

It's become apparent watching *Muck And Brass* why our city centres are in such a mess. This is a strip where men are immersed in their own twisted anxieties working out a nasty type of competitiveness, a world where there is little to be sensed beyond Rolls Royces, knighthoods, broken lives, shopping city travesties, sour two timing. *Muck And Brass* paints the dour picture of people digging holes and filling them in again only dimly aware that the digging and filling messes and ruins other people's lives. It's a way of passing through, I suppose.

And Mel Smith as Craig battling against the half forgotten stigma of a supremely vulgar lower lip lets us know with hermetically sealed passionless purpose that if all life has to offer is one long series of burping and the prospect of going bald then you scratch my back and I'll bite great huge lumps out of yours . . . just for the contrite, deadened hell of it.

Each week *Muck And Brass* lets us have decomposed indifference and a vacant vengeance, gently but firmly, full in the face. It's mildly suffocating and very convincing. No cack. In *Muck And Brass* the few women worming their way through the slime are presented as being as strong — or as weak — as the men. In **Minder** (Thames) the girls involved generally look as if they're just passing through on their way to *OTT*. This is a man's world, where the women have to strip and wipe — hey, some women just don't want to get married / if a doll cares for a guy, she'll wipe — whilst the men can romp, grope, get pissed and ogle.

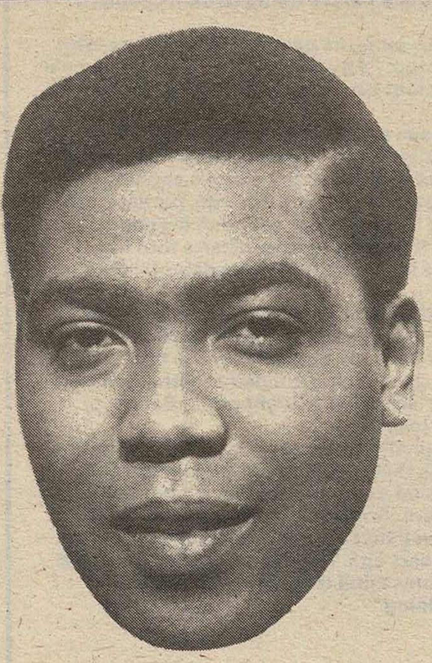
Minder shows off a different sort of competitiveness to *Muck And Brass,* and a whole different scheme of petty crime. It's boys' stuff, really, two little boys, and the adolescent matiness of Arfur and Terry, and their moodiness, leads to some wonderfully unlikely comedy. Arfur gets on with his monkey business, haunted by her in doors, and Terry pretends he doesn't give a monkeys, and their adventures are heartily harmless, very watchable and just a shade melancholy.

Airline (Ray Marsdan as a man's man, a bastard's bastard, no doubt Tom Craig's favourite TV character), **The Fall Guy, Does The Team Think? Emu's World** . . . I'm pretty sure it's CACK!, CACK!, CACK! yet I can't resist it. This must mean that I'm as reliant on TV as Barry Humphries used to be on drink 12 years ago — I need my drink, too, but that's another column altogether. Currently my whole way of speaking is under the influence of the small screen . . . Steve Martin's "Awesome", Bilko's "I don't know, I just don't know", Rik Mayall's "What's the point of earning money if you can't relax?" Sayle's CACK! CACK! CACK!

But it's no problem . . . I can handle it. Like, last night I had a dozen special brews and a couple of vodkas, and I wasn't affected. I'm a man! I can prove it. I only change my socks once a month. CACK! CACK! CACK! BLOODY CACK!

FOUR TOPS DON'T WALK AWAY *EVER!*

Reporter Gavin Martin flies to Germany to interview the fabulous Four Tops — a hit combo for the second time in 20 years.


LAWRENCE

LEVI

RENALDO

ABDUL

MY first taste of Motown music was many summers ago as I mulled away my school holidays in a sort of passive ignorance, more interested in fishing, football and go-carts than the strength and spine tingling magic that lay waiting to be unearthed in some of the most formidable records ever made.

From first hearing 'Reach Out I'll Be There' on the radio there was no looking back, as I was about to discover an amazing body of work that stretched from 1964 debut 'Baby I Need Your Lovin' to 'Bernadette,' 'Seven Rooms Of Gloom', 'Standing In The Shadows Of Love' and 'I'll Turn To Stone.'

The Four Tops have been together since 1952 and are perhaps the longest surviving all-original group. They've just released 'Tonight', their first LP in two years and it's already sired two great singles — 'When She Was My Girl' and 'Don't Walk Away'. The latter takes its place with ease beside the very best modern dance music — recent singles by Earth Wind And Fire and Kool And The Gang — and makes a welcome addition to their earlier classics.

I fly to Germany to interview The Four Tops, though my feet hardly touch the ground in a whirlwind six hour trip.

Eye To Eye

Abdul Fakir ('The Duke'), Renaldo Benson, Lawrence Payton and Levi Stubbs are The Four Tops are in Germany to record a slot on a TV programme. Renaldo is the leanest and most talkative, the others are rotund but jovial. They left the Motown label in 1972. Why?

Abdul: "Well, we couldn't see eye to eye on a new contract and secondly it had got to the stage where some of the artists on Motown had gotten so big that the other artists couldn't really be serviced that well. It was virtually impossible to get all the things you needed, you almost had to wait your turn for the new releases and promotion that you needed. But it was a very sad thing for us to do, we were very upset about it because we had been very close to all the people there."

It was also around that time that the group severed their working relationship with Holland, Dozier and Holland who, as producers and writers, had collaborated with the group on their most famous recordings.

Abdul: "Our relationship with Holland Dozier and Holland was probably the greatest relationship between artist and writer that there ever could be. First of all we were the closest of friends so there was a personal approach to everything they wrote for us. When we first signed to Motown they were with us for about a year having drinks with us, hanging around at each others house and coming to see our shows. They said our first record was going to be a hit because they were going to write something designed especially for us. They studied us really well and came up with 'Baby I Need Your Lovin' which was spit and polished for our very own Four Tops sound."

Renaldo: "They wrote about a lot of things very close to us because as friends they'd seen all our experiences. We had our good experiences and our bad experiences and they seemed to capture them both lyrically and musically."

Fantasy

Looking back at Motown's heyday — its effortless cool, the gallery of stars, the way they dissected and projected need and emotions and you compare it to *nowadays* it seems unearthly, almost like a fantasy.

Abdul: "Yeah it does now but at the time it didn't. But now all I can remember is all the beautiful times and fun we had together. We'd just come to the studio and be around each other and all the other artists all day. If they needed some voices whoever was available would come into the studio and help out.

"At the end of the working day we'd all end up at somebody's house, one day it would be The Temptations one day it would be The Supremes or maybe Marvin Gaye or Stevie Wonder's house and we'd just continue laughing, singing and drinking a few little bottles of wine and making bets on who was going to be number one first.

"But they were lean years, we didn't have so much money so I guess it was natural for a family type atmosphere to grow because we were sharing everything."

So didn't the artists get the money that was due to them?

"Well you never do in the record business, very few artists get what's due to them. I wouldn't hate Motown for doing that, they're not unique. So we learned from our time at Motown that you've got to get most of your money upfront. I guess we weren't really sure what was going but we were fairly content with the family we working around and we were becoming popular all over the world. In fact those years at Motown were really the highlight of my life."

Undoubtedly the achievement of Motown is a lasting testimony to the personal and universal nature of pride, respect and survival.

Abdul: "That pride certainly affected me. I think it's one thing that happened in the business that will probably never happen again. A group of young people that started out with literally nothing built themselves up and built their company up to something that vast with that many great artists coming out."

Renaldo: "For example there was one time when out of the whole Top Ten, six records were by Motown artists — that's never been heard of for one record company. Not only that but it's music that's tied up with really precious moments. Take 'Maybe Yesterday' somebody probably got married when that record was around so The Four Tops music carries through to their children and that's a really good feeling."

Lease Of Life

In 1972 as Berry Gordy took the Motown roster to Los Angeles to consolidate the label's standing in the mega music business The Four Tops stayed in their native Detroit and signed to ABC Dunhill where they suffered a steady decline after releasing 'The Keeper Of The Castle' single and album. But the group kept their heads using their time to be with their families and to build up their outside business interests.

Lawrence: "We never even thought about personal fame when we came into this business. We just approached it as a career in the same way as a lawyer or a boxer would make his career. We've always operated as a unit so we can do just what we want — sing and enjoy our fans."

Abdul: "We're not singing now out of financial necessity because we don't have to — we just sing because we enjoy it."

In the past two years that lead to them signing with Phonogram subsidiary Casablanca, no longer swamped by the worst exesses of disco they were spurred on by a new lease of life.

Abdul: "We were very serious when we came to make this album that we were going to get back on the chart. That's why it took us so long to find the right record company and the right producer in David Wolfert. He reminds me of Holland Dozier and Holland the way that we record with him has that same closeness but he has his own distinct way of doing it."

In America Motown have already re-packaged all the original Four Tops LPs and if the group's present form continues it's a policy that's likely to be represented in this country.

The Duke: "That's a great compliment because if people still enjoy your music after a certain period of time then you know how far ahead of your time you must have been. You feel like a cat who's painted all his life and as he gets older his paintings become more valuable — that is a sign of something to be proud of."

"OUTSTANDING, HARD-HITTING ELECTRO-DANCE" – N.Y.C. News

BALLISTIC KISSES

DEBUT 12" · 3 Tracks · Out NOW

REBEL WITH A BRAIN

THEATRE OF HATE are taking on the West World. Kirk Brandon's gang state where they stand. Not so much another rock group, more a brand new state of mind. You'd better believe it.

STORY: PAUL DU NOYER
PHOTOGRAPHY: ANTON CORBIJN

L TO R: KIRK BRANDON, NIGEL PRESTON, BILLY DUFFY, JOHN LENNARD, STAN STAMMERS.

THEATRE! WHAT ARE YOU . . . THEATRE? If you know the "poetry" of Rik Mayall/Kevin Turvey, this is a question you might have lost sleep over. I've been wondering about it, too — only this is a very different kind of Theatre. *This* Theatre — the Hateful kind — has been absorbing me ever since I caught one of its epic performances last year, a chance encounter which sent me off to gobble up whatever recorded mementoes I could find.

And now, after a year of steady progression, Theatre Of Hate are poised to command a full house. The release of the group's fourth and best single, 'Do You Believe in The West World', has won them a bigger audience than ever before. And that means there's a lot more people around who'll testify to this music's strength.

Theatre Of Hate: Kirk Brandon, the singer and writer; Stan Stammers, the bass-player; John Lennard on sax; Billy Duffy on guitar; and their brand new drummer Nigel Preston. Theatre Of Hate have fought their way upwards and outwards, clear away from the murk of the punk underground, building a solid and fashion-free reputation by virtue of music that's got guts to spare.

On stage, the sound of TOH is powerful and pulsating: constantly inventive hard rock with an inspirational edge and a rebellious energy. Kirk Brandon's voice is one of those rare and impressive beasts, assured and strong, that defies you to feel uncommitted. Allied with what you can only describe as a magnetic stage-presence (don't worry: when you see them they'll bring these cliches to life), the effect is of a man who's high on self-belief — but unselfishly so, rich with a generous passion.

They play with disciplined aggression — offset by some wonderfully emotive sax — and dramatic visual style that stays the right side of hollow posturing. And more: there's a special quality to all this excitement, a darkly inviting element of mystery. It persuades you that there's more going on *behind* that noise than might immediately meet the ear. You detect a depth of thought and an intense pride.

AND MEETING Theatre Of Hate, those suspicions are borne out to the full.

The band, and especially Brandon who's the unchallenged spokesman of its shared outlook, are devoted to the *idea* of Theatre Of Hate: to them, the name represents a very wide vision. There is none of your coy it's - just - entertainment, we're - only - a - pop - band platitudes here.

In the current climate of strained gaiety, their refusal to limit themselves to the disposable role of happy dance minstrels will, inevitably, lead to cries of 'pretentious', and fatuous allegations of 'doominess'. I shouldn't think they give a shit.

The blond, quiet-spoken, but eminently pleasant Kirk Brandon gives only occasional clues to his inner intensity, when the relaxed chat gives way to flashes of clipped, bulldog determination.

"If you wanna call this 'pop' music, then it's pop in as much as it's popular — people like it, it's good. But they're not liking it cos some silly bastard's thrown £80,000 into pushing it, or slapped your face on everything from *The Times* to some teddy bears' picnic type paper."

Even though 'West World' is suddenly picking up mainstream radio airplay, the group deny it was ever *planned* to be the song that broke them. It s something they wouldn't do. Because they're winning success on their own terms, perhaps, the problem of commercial compromise is one they haven't had to worry about. And besides, as they'll repeat obsessively, TOH are too special to take their patient place in any queue. They've vowed they'll never be just another group on that glittering conveyor belt which runs between obscurity and oblivion.

'Do You Believe In The West World' will be the title track on their forthcoming LP — officially their first album, since nobody seems keen to include last year's cassette release 'He Who Dares Wins' — a so-so live tape put out to satisfy fans' demand, at a time when there was no money to make anything new.

The single follows three earlier ones: 'Legion'/'Original Sin', 'Rebel Without A Brain'/'My Own Invention' and 'Nero'/'Incinerator', all issued on their own label, Burning Rome (initially called SS, but changed to avoid misunderstandings). The LP is, in fact, a tremendous achievement, fully worthy of the band, but there's still no release date. (Stop press: There is now. See News Pages).

Kirk explains: "Burning Rome is only one man, Terry Razor (TOH's manager), that's it. It's a small operation, but all the people in it, that's Terry and the band, and Flea the roadie, are in it 101% and that's why it succeeds."

Promotion of the single was down to the group — Stan taking copies to DJs personally — with some help from people at Chrysalis, with whom Kirk has a publishing deal. But the day the BBC charts came out, with news that 'West World' was in at 42, life at Burning Rome took a dramatic turn.

"If you wanna be heard, those DJs have got to play it, you can't just rely on John Peel all the time. And the other thing is the money. There was enormous debt. A lot of the time, we've been on the road simply to stay alive as a band. If we didn't there'd be no money to do anything. The whole thing has to keep moving, just to survive. There's no backing here, no big deals of tens of thousands of pounds.

"But now, they're all ringing up with astronomical deals. That's irrelevant, the money's irrelevant. We'll *have* to license to some major company because of the physical practicalities, and financially. You can't do everything on your own. A lot of people will say, Oh, you've sold out, you've sold out.

"But there's no sell-out. We'll still be Burning Rome, nothing's changed, and I hope people can understand. Cos it would be very hard to have to turn around in a month's time and say that's it, Theatre Of Hate is over, we're so much in debt."

Stan: "Yesterday it was incredible. We were sitting here, and we got the news it was 42 in the charts. And the phone was just constantly ringing with all these people, record companies saying, Congratulations. Can we talk some time?"

The LP, like prevous singles, is produced by Mick Jones of The Clash: "We were doing a show at the Venue, and Mick was just standing in the queue outside, down the street. We went up to him, he says (cool shrug), This is the way it should be, stand in the crowd. We said, Come on! He came in. Wasn't the old boy network — come and produce our album . . ."

The group themselves describe Jones as an underrated producer, and don't regret their involvement with him at all: "It's the logical step, us using a new producer like him, because the *band's* trying to do something new."

All the same, he gave Kirk a hard time with his singing: "Any word he couldn't catch, he'd go, Diction! Some words I'd end up doing 30 times."

It's been a common comment with TOH, that you couldn't make out the lyrics — not that that prevented the group's appeal and message from coming through, purely on the playing and the sheer sound of Brandon's vocals. It isn't altogether bizarre that the singer's been told he's more operatic than punk.

One thing the LP should make clearer to people — partly thanks to production, but also for its range and variety — is that TOH cannot go on being lumped together with the 'Gothic' school of twilight punk: Bauhaus, Killing Joke etc . . .

"Originally, there never was any inclination towards that sort of thing. All that music's dead as far as I'm concerned. It's not going anywhere. And if you're gonna talk about punk, well that's something that's dead from a few years ago. But the motivation behind it — do something different — *that* is what we're doing."

THE INTERVIEW is taking place at Burning Rome HQ, alias Terry Razor's basement flat. Kirk Brandon, as the public face of TOH, tends to do the talking. ("We believe totally in what he's writing — we're a platform for him," as one member puts it). But we wait for the whole group to arrive, anyway.

Newest recruit — so new that no one knows his second name, until I ask him — is Nigel Preston. Like the others, his background is with little-known outfits: he turned up after the vacancy was advertised; an ad that drew some intriguing enquirers, like The Who's Kenny Jones, and the drummer from Supertramp, ('Yeah, it's a bit of a mystery to us as well.") Since the monster juggernaut drum sound of predecessor Luke Rendall was so vital a feature of the old TOH, will Preston be able to maintain that?

"If you can believe it," I'm quickly assured, "this guy is even *more* lethal. He's not sloppy, there's no thrash to it. But it's controlled aggression. We used to be in the rehearsal room with Luke, and it'd make your ears hurt. But *this* guy will deafen you. But he's cool — we wouldn't have him if he wasn't."

Brandon lookalike, bassist Stan Stammers arrives late, after being stopped by police outside Earls Court station: "Round there, they think you're soliciting if you stand around." Happily, one of the officers had heard 'West World' on the radio, and let the musician go, but not before Stan would explain the meaning of the group's name.

Okay, so what *are* Theatre Of Hate?

To the group's relief, this conversation goes *around* the name, somewhere towards an idea of what the band is actually *about*. There's only one false start — when I find a ceramic green frog lurking inside my cup of tea, which throws me from the very start.

Kirk Brandon speaks slowly, carefully and thoughtfully — suddenly speeding up as an idea its conclusion. The idea of Theatre Of Hate, a vague idea which seems to haunt and obsess him, is picking up momentun too: events are accelerating all around.

What's important about Theatre Of Hate?

"The group . . . is an attitude. Also it's an awareness. There are certain people: Elvis when he was young, the Stones, although I wasn't around then, the Pistols definitely, The Clash definitely. They were *aware* of where the kids — and if I use the word 'kids' you'll forgive me, right? — of where the kids were at the time. And they were aware that the whole thing was *moving*.

"It's not just like people appear as an audience, then go and you clear up afterwards. There's a lot more to it — it's a way of life. It's a change in the mentality of the population.

"Like, those hippies, now they're in the lower echelons of the American government. And what's coming in the *next* 10 or 15 years is what's happening now. And it *is* moving. It's a whole mass-consciousness, and it's moving forward — probably unknowingly, to a large degree, but it *is* moving and it's becoming more and more conscious of itself, when you get that kind of massive numbers, you get what politicians would term power.

"But the thing isn't so much a power struggle; it's coming back to what it always was — just people. Their minds, strip away the cars, the houses, the stereos — it's people. And their minds are developing. A whole consciousness is developing. But it has to be an aggressive thing, because it's destroying what has gone before. It's destroying the Old Man mentality. It's rebellion. We have to destroy it, or ignore it, and go straight on through.

"But there's only a certain amount of people who are aware of it. And *this* (Theatre Of Hate) is aware of it. *This* focuses it. That is the rock that it stands on. And the moment it's no longer relevant to that, then it's dead . . ."

Clearly, this is Big Stuff. Brandon is defining the group in terms of nothing less than society's collective consciousness — or at least that part of society, mainly the young, who truly represent the spirit of the moment. Theatre Of Hate, he's saying, are attuned to that spirit, to that moment, and it's from that basic fact that their power comes. Although it can't be properly seen, or touched, or captured in words, it's that awareness which is at the source of their impact and attraction.

There's a pause settled on the room. My eyes are fixed on the frog inside my tea cup. Brandon sits back, relaxed again.

". . . All that, it's someting simplified. Which even I don't claim to understand."

Has it been hard to get the group's purpose properly represented in past interviews?

"It's down to whatever level people talk to you at. If they give you, You a punk-rock band, John? then they're gonna get a certain type of answer. It's very easy just to be another rock'n'roll band, which this is not. It's an attitude.

"The press, by and large, haven't interpreted it *in its moment of time.* Say tomorrow it folds up, it still will have stood for what it stood for in its moment of time. The people that it's meant for actually know. They know, or else they wouldn't bother turning up. We're hoping that one of these days — maybe today — that the thing will get placed in its proper perspective. Not some sort of glorification, but in the perspective of *now* . . .

"After all, the *NME* is accepted as the credibility paper. So whoever the bloke is, even if it's Errol taking the piss, it gets taken seriously."

On the other hand, as Brandon's quick to admit, you could take Theatre Of Hate *too* seriously. Or rather, you could take them that way without taking them in other ways as well. Which you should. For instance, they make a great noise. They can make you feel happier: really obvious and valuable things like that.

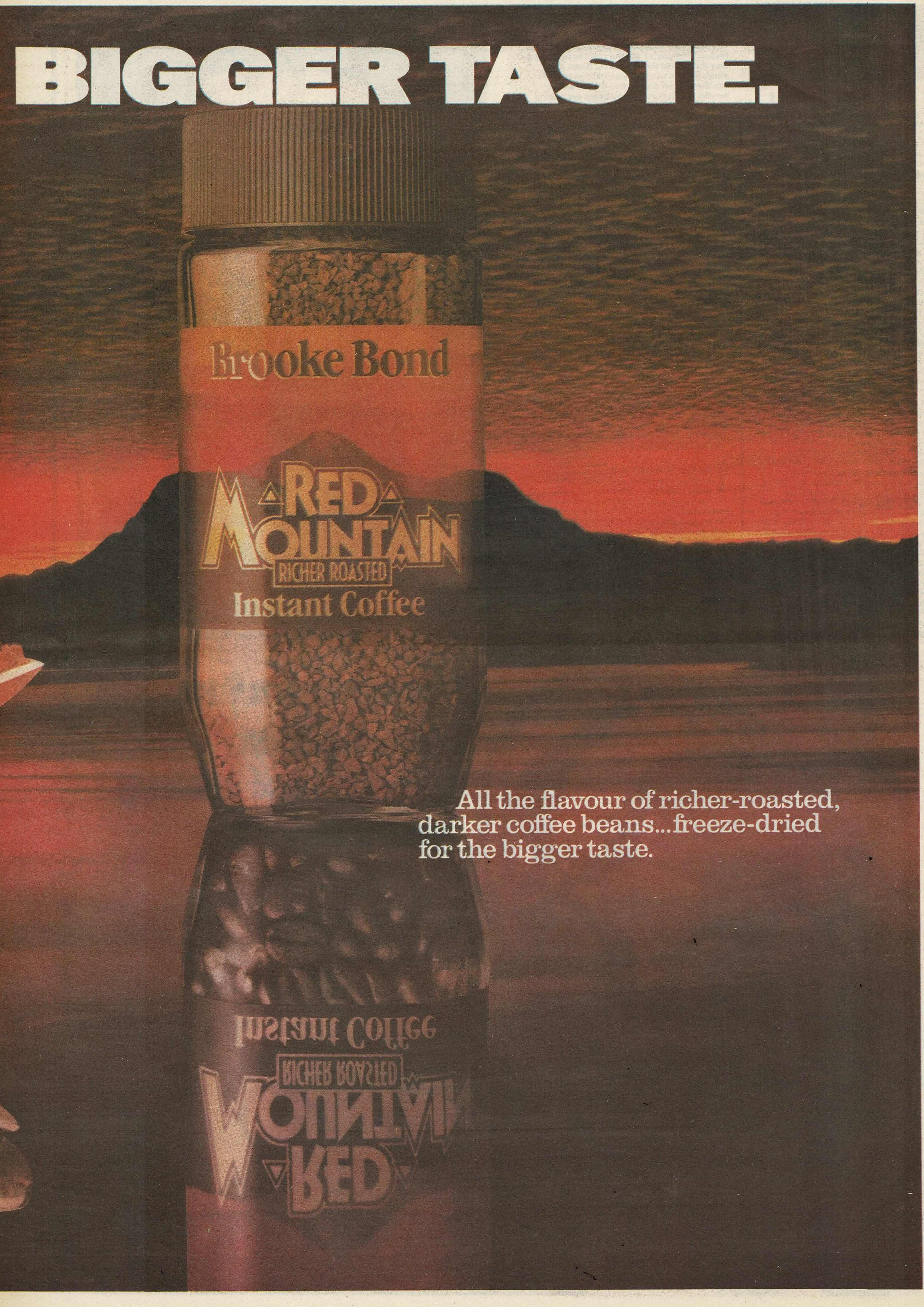
"Yeah, it's a very uplifting thing, this band. When people come to see us, they enjoy themselves. They do. They're honest. I honestly haven't seen that in bands since '76 and '77. I'm not trying to overstate it, or just state something that you'll print. But that's the way I believe it to be."

Billy Duffy: "People come to see us because they appreciate a certain amount of honesty in what we do. They see we're not just trying to be pop stars. There's no trouble, there's just this certain atmosphere . . ."

Stan Stammers: "An atmosphere of good fun. I go along to gigs of bands who've supposedly got as much energy as us, that we get labelled alongside. But I feel when I go to those gigs, I wonder if there's going to be a fight, if that geezer's going to hit me. And there's some bloke up there going, *Get out on the streets! Crush the system!* Well, we're not

REBEL ON ▶

MOVE UP TO THE


BIGGER TASTE.
Brooke Bond
RED
MOUNTAIN
RICHER ROASTED
Instant Coffee
All the flavour of richer-roasted, darker coffee beans...freeze-dried for the bigger taste.

REBEL

WITHOUT A PAUSE

preaching any of that. We're just preaching awareness — think for yourself. Beware. Be aware.

"The word 'rebellion' gets misinterpreted. It doesn't mean grab a gun."

John Lennard: "It's more pro the individual than anti anything else."

"YOU KNOW that album — yeah, 'West World' — it's the questioning. And from here on in, we're going for the solution. Sometimes when I'm feeling stupid I wonder, Am I a waffler, or what? Then one day we turned up in Amsterdam, and there's 400,000 people on the street in a big anti-nuclear thing. Well, that's a great thing, and that's a part of it. There's an enormous mass consciousness in that 400,000 people, and it's going the right sort of way."

Kirk's recollection prompts Stan to mention another experience that impressed them deeply. They went to Berlin to play at an anti-drugs festival (a cause they all support very firmly). Afterwards, driving back to the airport, they got caught inside some violent riots: "We were literally escaping through the middle of it."

Billy: "You can't just see something like that and *not* be aware. You can't go (shrugs) well, time for another gig, let's get drunk."

And yet, however grim the issues that concern them and inspire some of their songs, Theatre Of Hate's music is the opposite of despondent. Those gloom-and-doom descriptions are more than facile: they're wrong, and hopefully dying out. It's the difference between being serious, and being miserable. Kirk Brandon isn't miserable.

"There's no way you can speak to people if you're like that. You can't reach them. You can't function like that. The whole thing is up, uplifting. That's the only way anything can be done. It's nothing to do with a gun. There's more said, and more done, by one man getting one line together, saying one thing that influences people enough to think, to take things one stage further inside their minds. And if a lot of people do, then collectively it moves forward."

The group call their music optimistic, and so would I. The thing to get hold of is what optimism *doesn't* mean. They're not trying to say that "good times are just around the corner", nor that the future is necessarily going to be a pleasant or easy place to live. The optimism consists simply of a belief, a feeling, that you've got the spirit to fight your way through to the other side. (Even pop music groups can give you inklings of ideas like these. Now and again.) It's the will to survive — but surviving by being everything you're capable of being, not by compromise or surrender.

This awkward attempt at instant summary seems to go down well with the group. ("That is *it*," confirms Stan). Kirk asks if I agree about "the consciousness going somewhere". Well, it seems that it is. After the barren, confused years of the last decade, an issue like the nuclear one is acting as a catalyst or focus, especially in mainland Europe, to bring about a wider sense of common purpose. Something like that movement of '60s youth idealism, starting with Kennedy and leading to the climax of 1968. There again, I might have as much real idea as the frog inside my cup. You can't usually see or understand these shifts until years afterwards.

Kirk: "What you've just said, it's what I believe Theatre Of Hate *is*. And maybe in a few years time people will see that it *was* something more than just a stupid punk band . . . Something else: d'you think that people's music always softens?"

When success comes, yeah, I suppose it usually does.

"I don't think that we will soften. There isn't any room for it to get soft."

Billy: "We watch that very carefully."

Kirk: "I don't think we've even begun to soften up. I think it's got stronger."

Stan (points at leader amid much general laughter): "This man is incapable of writing soft songs!"

Billy: "Even his soft songs are hard!"

Stan: "The black heart!"

THE BLACK-HEARTED Brandon asks for another cup of tea, and considers the Point Of It All.

"You know, a lot of people would say we're just playing silly bastards in a group, that it's just an escapist thing. But it's not. You could walk down Oxford Street and a bomb goes off — things like that. It's only the other shade of tomorrow. And if you forget about it, just go down to the bar and order a gin and tonic, it's crazy. You're blanking out what's going on."

Billy: "Things like that are always going to happen, so in that way the band's approach will never soften. There's always going to be that. And that's more fuel for us to burn — to keep on what we're doing."

If you're not using Sennheiser you're not using your head.

Have you ever tried on a pair of headphones and felt your head should be square, or pointed?

If so, you'll be pleased to hear that at Sennheiser we design our headphones to fit the *human* head.

Therefore, wearing a pair isn't like putting your head in a vice, or as sloppy as wellies without socks.

Our headphones are designed to be featherlight, extremely comfortable and practically indestructible.

What's more, they sound as good as they feel. Their sensitivity, uniform frequency response and low level of distortion combine to produce a natural open sound with great clarity and definition.

And the price won't be over your head.

"Best Buy" *Hi-Fi Choice*
HD 420
"Best Buy" *Hi-Fi Choice*
HD 400
HD 414
"Recommended" *Hi-Fi Choice*
HD 222
HAYDEN
HEAD BY DUCATI

SENNHEISER

HAYDEN LABORATORIES LIMITED, HAYDEN HOUSE, CHILTERN HILL, CHALFONT ST. PETER.
GERRARDS CROSS, BUCKS. SL9 9UG. TELEPHONE: GERRARDS CROSS (02813) 88447/89221

LP'S

Tav Falco *Pic: Amy Gamine*

PURE SICK NOISE!

BLACK FLAG

Damaged (Unicorn/SST, import)

PANTHER BURNS

Behind The Magnolia Curtains (Rough Trade)

AS GUN Clubs and Blasters begin to abound and multiply from the original Slash stock of X's and Flesh Eaters, the LA hard punk core gets back to its own tangled roots. Black Flag kills Ants at fifty paces.

The Flag are the Clash of this core. They were the first to get *here,* theirs is the first major slamming long player. America is currently producing better punk musicians than anything we ever dreamed possible, and Black Flag are not to be excepted from the breed. Why talk of the Dead Kennedys when you could be discoursing to the smallest hours on DC's dreadlocked Bad Brains or Phoenix's Meat Puppets, a haemorrhaging powerpunk trio who have mastered the art of volume and distortion boxes to an almost agonising degree of delicacy?

The LA bands can be every bit as sour as any of our original crop, but they're always wittier. One good reason for this is there's no Bushell over there making them feel important. The Black Flag are admirable because they are not angry in the stupid, self-satisfied English way of getting angry. Like the Samoans' 'Hot Cars' (the tune Roky Erickson thought was by the Pistols!), 'Damaged' is about live wires, direct current, bad money — not paramilitary paranoia, offloading some secondhand glimpse of global extinction in the mushroom puff of a hydrogen bomb.

Black Flag are not your everyday Morons-as-Heroes. They haven't suffered a media lobotomy like every little tinpot street rebel in Shitsville UK. There is a kind of prophylaxis in our tidy tribal stratifications of Oi, apocalypse, Red, or Real Punk (like Real Ale . . .) Without a doubt, the Bushell is symbolically far greater than the sum of his subjects. In his vast and comprehensive vision of mobilised sections of working-class youth there is something of the madness of a military dictator. It swamps the plaintive rantings of the groups themselves.

Put it like Lindsay Hutton: "Too many bands sacrifice bite for all round social relevance and awareness . . .", a splendidly reactionary statement.

As regards America, if the *New York Rocker* wants to get all worked up about the country's latent musical inferiority complexes — way down in LA they still talk of "noo romantics" — they should be telling us about these animal gods of garbage rock, not some namby-pamby memorial roadshow like The Blasters.

Beneath the banner of the Black Flag is a true garage inferno, a drugged blitz of darkness. They spell the death of such miserable excrescences as The Plasmatics, they are random and anarchic like Fear and Angry Samoans, a caterwauling field force of 1st Clash album drums all but submerged beneath splintering split loops of feedback and a voice patched up out of reconstituted Jake Burns and proteinised David Johannsen. Even more remarkable, they manage to find lucid humour in the death-like quality of their lives. 'Six Pack' and 'TV Party' are like the droll Saints of 'International Robots' imbued with the spirit of the New York Dolls at their most lip-smackingly vulgar.

Thru' the '60s and '70s Californian sin was always *weird* sin, to do with weird sex, weird drugs, and even weirder ideas. Even in Reagan's '80s, a sane political consciousness does not come to light easily in that unreal place. 'Damaged' is the evidence that the Californian teen zombies are at last turning on their "protectors" — the vengeance of the unknowing! In its finest moments — 'What I See', 'Life Of Pain', 'Damaged I' and 'Damaged II' — this record applies a totally instinctual musicianship to a seething sense of the group's time and place.

These ghouls who feel in their bones that The Cramps are still the greatest group this side of hell are in point of fact the kind of living dead who need immediate disabusing of the notion, probably implanted in them, by some nefarious drug-taking personage . . . I mean, quite honestly, how, after 'Release The Bats', anyone can still pay Lux Interior the compliment of even remembering his name rather puzzles me.

The Panther Burns record might be a sensible first step towards cure. Maybe there's something a bit fishy about a man who used to go down to Mississippi and take photographs of septuagenarian blues singers, but Tav Falco has formed a group that indisputably *knows its trash.* The live EP was sublimely excruciating, but this one-take simultaneous recording, without prior arrangements, of mad songs like 'Hey-High School Baby', 'Where The Rio De Rosa Flows', and even Orbison's 'Moving On Down The Line', is the more real thing. Panther Burns are Falco on pet Silvertone and voice, aided and abetted by LX "Pillhead" Chilton and Jim Duckworth both on both guitars and drums, and ex-jazzhead Ron Miller on upright bass.

They are the sound of non-Memphis, and altogether more spiritual than any of these honking LA nightclub attractions composed of ex-rock critics and famed legendary "Sidemen" such as Lee Allen. The Panther Burns is modern. It is now clear that Alex Chilton — true child of Sun studios — descended faster from Charlie Feathers than from the top of the boxtops when it blows white stax, and sometimes the welter of changes on this record recalls the more barbaric incidents (on a pyrotechnic level) of 'Like Flies On Sherbert', his totally out-to-lunch solo LP, eg 'My Rival', where guitars cross channels with such corruscating abandon you lose your place in the rhythm.

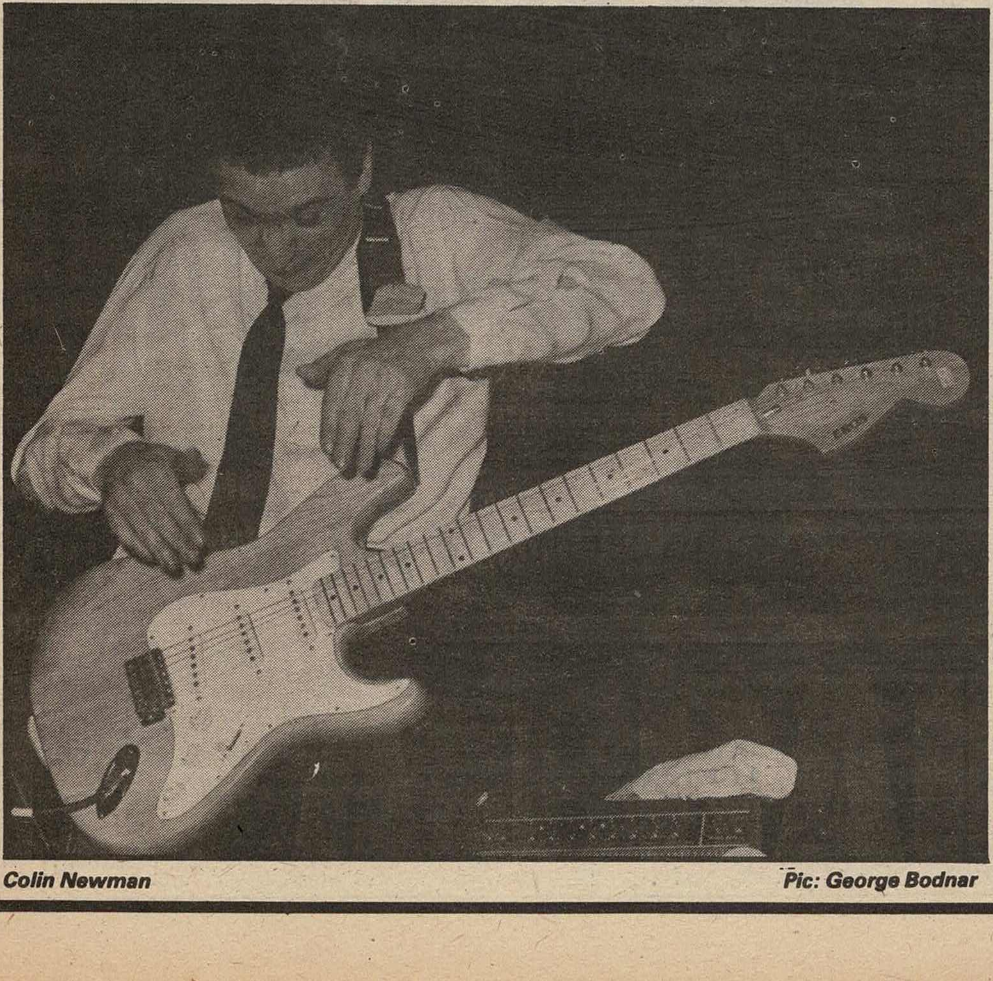
'Magnolia Curtains' is as wild as that, pure sick noise, minimum authenticity. I would almost be prepared to testify that the Sterling Morrison pastiche on 'She's The One That Got It' could only have been performed by Sterling Morrison. But seriously, 'Come On Little Mama' is the straightest imaginable declaration of terms, a compound of 'Good Rockin' Tonight' and 'Baby Let's Play House'. Ron Miller is no Bill Black, but the drums have this great sunken quality, like the skins were being screwed by the sticks or something; a deep, baleful thud of pressure every bit as rough in its own way as the side-angled snap of D. J. Fontana.

Thereafter, the drift winds through every conceivable hybrid and mutation, ghetto blues rolling openly into stomp-rock on 'Blind Man,' country blues going roadhouse vaudeville in 'Brazil' and W. C. Handy's 'St Louis Blues', all vehicles for the most deranged treatment. Leadbelly's 'Bourgeois Blues' is the most catatonic of the lot, a mesmerism of squirting, squawling fuzztone and a thundercloud of Silverstone, a dense battery of sound Falco's voice can only pierce in little flurries of echo pitched against the great dry acoustic hollows of drums and bass and the electric storm concentrate curdling in the guitar amps. And don't forget the Majesty of Mono!

Last words for 'Snake Drive': it is the proto-libidinal drive of every notable guitar figure in the annals of rock'n'roll, only further heightened by the drumming of the Tate County, Mississippi Drum Corps, after which no other form of rock'n'roll drumming need be considered. I would like about half an hour of this sex dirge on one side of plastic. That would be my idea of religion. This song covers all the shimmering distance between Dale Hawkins' 'Suzi Q' and Talking Heads' illegitimate 'I Zimbra'. Say no more.

Black Flag and Panther Burns — Real Noise For Lost Souls.

Barney Hoskyns



Colin Newman *Pic: George Bodnar*

I DREAM OF WIRE . . .

COLIN NEWMAN

Not To (4 A.D.)

I MISS Wire. I was always partial to the austere subversiveness, their brittle sense of editing, their hybrid of ghoulish chants and Byrdsy chiming. Though they always proclaimed their democracy it now seems clear — given the aimless greyness of the Gilbert and Lewis 'Dome' projects — that Colin Newman was the principal creative force behind Wire; and 'Not To' takes up from where '154' left off.

Newman's other solo records, 'A-Z' and 'Provisionally Entitled The Singing Fish', are erratic and needlessly fussy affairs that creak under pretensions to alchemy when studio pottering is nearer the mark.

'Not To''s greatest plus is its reversion to melodic strength. The dozen songs (and songs they all are) strike out a course for singalong appeal (sinister!) without apology.

The opening 'Lorries' shows all the advantages of this tack. It whirls through its layer-over-layer of meticulously drawn guitars, fostering a lyric that flits across a European roadmap, and finally rockets to the most potent crescendo since '154''s epochal 'Map Reference 41° N 93°W'. Interestingly enough, though, this is a leftover from Wire days — as are 'Safe', '5/10' and 'We Meet Under Tables', all here in freshly sketched versions. I recall seeing Newman sing 'Tables' at their infamous Electric Ballroom gig, hidden under a beekeeper's hat and veil and moaning disconsolately through the song while a dismayed audience (was there ever any other at a Wire gig?) bawled for '12XU' or some such.

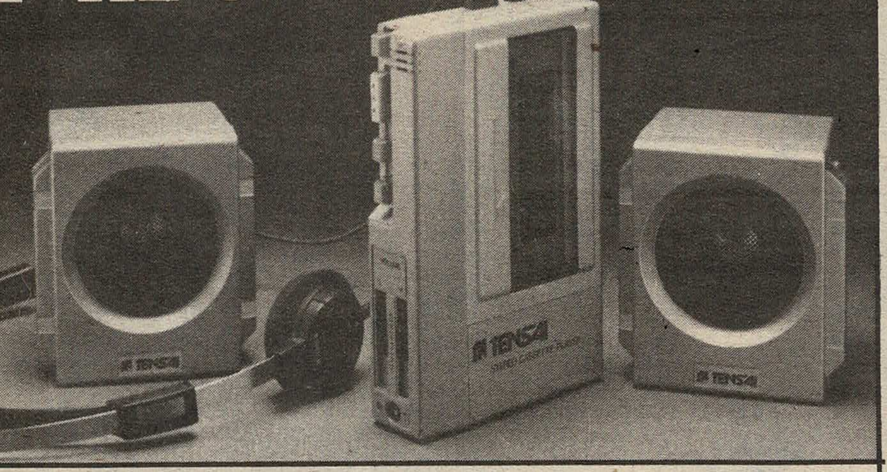
Returning to this era for inspiration might indicate a dearth of new ideas, but the remainder of 'Not To' is almost as good. Newman's words are, as ever, restricted to the most sarcastic doggerel, ideally partnered by the disparaging pout in his voice, and they reside simply as co-habitees with the music — a demystification of lyric values he helped to pioneer and which has largely gone undeveloped. In matters of sound, 'Not To' sticks to Mike Thorne's blueprint for a hard attention to pristine treble frequencies and surges of resonance, though it's produced by Newman.

Very coldly pretty, and very much attuned to the glacial whisper of 'Not To' itself, the abstracted foreboding of 'Indians!' or 'Truculent Yet''s picturesque menace, among others. With Robert Gotobed present on drums and Simon Gillham and Desmond Simmons taking the Lewis and Gilbert roles respectively, the illusion of the old Wire is complete.

If anything, though, this is an advance because Newman isn't distracted by Wire's occasional lip-service to the avant garde. 'Not To' is purely icicle-cool pop that ends with the superb irony of a version of 'Blue Jay Way' that stands aghast at its own psychedelia. Somebody's got to pick up the tab!

Richard Cook

NEW MUSICAL EXPRESS NME SPECIAL OFFER



YOUR EARS ARE ALIVE TO... THE SOUND OF MUSIC...

STILL NOT wired for sound? Want to be?
And at a sensible price?

Well, just touch that pause button . . . for in collaboration with Tensai (UK), NME slashed TEN POUNDS off the recommended retail price to offer readers a personal portable stereo cassette player plus headphones for just £39.90 (including posting and packing). And for that we throw in the nifty carrying case with its shoulder strap and belt fastener — plus a free set of batteries! You just supply the music of your choice.

What's more the Tensai CRE107 offers the use all the facilities that machines twice the price incorporate:
★ metal tape facilities for top quality reproduction.
★ talkline: a built-in microphone which allows the user to monitor outside sounds at the touch of a button.
★ robust yet streamlined casing.
★ accommodates two sets of headphones.

And if you require an extra headset, the price is just £9.95 (inc, posting/packing).

Two's company three's a crowd and a pair of Tensai TS107 Micro Loudspeakers makes it an instant party, anyplace, anywhere, anytime. Not much larger than the average Rubik Cube, a pair of smart-looking Tensai speakers can be hooked up to you CRE107 portable stereo cassette player to give high quality playback. Just the job for people who live in shoe-boxes!

Furthermore, these dinky micro-speakers which you can shove in a jacket pocket are also on offer at just £24.95 (inc all postal charges).

At these prices, you won't need to keep on borrowing your mate's machine!

Tick appropriate box:
1) Tensai CRE 107 Portable Stereo Cassette £39.90 ☐
2). An extra pair of lightweight headphones £9.95 ☐
3). A pair of TS107 Micro Loudspeakers £24.95 ☐
Total: ☐
(all prices inclusive of posting/packing)
Cheques and postal orders should be made payable to: IPC Magainzes Ltd, New Musical Express, Dept NME2, Rochester X, Kent ME 1AA
I wish to pay by Barclaycard Visa/Access.
My number is:
☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

SWEET DREAMS

ANGELA BOFILL

Something About You (Arista)

BRANDY WELLS

Watch Out (WMOT)

SAME OLD story, same old songs — both these girls have started the year with title tracks of their albums released as singles and both are succulent, stirring and almost completely at odds with the sluggish quality in the rest of the content.

Brandi Wells comes from the old Philadelphia stable, notably working with Billy Paul, Philly Cream, and Slick, who had a big hit with 'Space Base' in '79. 'Watch Out' is Brandi stepping out, taking control, making promises and shrewd threats. It's worth an essay in itself, it's a female reply to James Brown, it's the joy of release, it has the cool clarity of ice on the razor's edge of fine steel — the instruments all pert and sharp — clever enough to go for the odd angles and still stay a *very* danceable proposition.

The songs on the rest of the first side are langourous slop, perfect background music for some convivial pastimes, *I'm sure,* but totally failing to assert themselves as anything more than effete early hours Mills and Boon romanticism. I tried to convince myself otherwise, but the fact is that when they leave the hotbed area of activity which is 'Watch Out', Brandi and her cohorts (which include Nick Martinelli and Dexter Wansel) lose all notion of pace, fascination or conviction. Things perk up on side two with 'What Goes Around Must Come Around' — not an unusual course for funk; applying a few of the tenets of pure science to emotive reflexes and loving sighs and signs. It's smart and bright, built around a superfine riff which is spun out long enough to become as tedious and jowl stretching as all the rest of the drowsy love songs.

Angela comes from a jazz background, with Narada Michael Walden as producer and without soft focus on her cover. 'Something About You' is a rigorous and consummated arrangement — all manner of rhythm exhortations as well as the grafting crafted boost of background punctuation and The Tower of Power Horns. The rest of the record exists in perfectly respectable confines; pleasant, just short of amiable and a long way away from addiction. There is a bit of prowess and persuasion on her love songs — 'On and On' is very good and 'Tropical Love' is quite dreamy.

I'm sure if Arista or Virgin would send me to a sultry south sea island I'd enjoy this balmy exotica a lot more. As it is, in dull old London I'd like some more distinction in the content, revision of the form and injection of whatever (that special something). Otherwise it all becomes like dreaming in saccharine, drowning in valium or minding mice at the crossroads.

Gavin Martin

YELLOW MAN

Them A Mad Over Me (J&L)

HI! MY name is Yellow Man, and in the ghetto they call me mister sexy: a special request to all the girls, in Jamaica and all over the world, you know. I hear the man come to make you feel iry, Do it Jah! You could a live in a Kingston or country. Do it Jah!

Them over me, them a mad over me. Ca' everywhere me go them jus' a talk 'bout me. Lef' Jamaica and gone a Miami, and then them write love letter to me. The first thing me see, Hello sexy! The second thing me see, I hope you're feeling iry; the third thing me see, send request for me; the fourth thing me see, please send some money; the fifth thing me see, a Sue have a baby.

One thing with them when them get hungry, this is what them say to me. I like my hot dog with wha' wha' wha' — *snarls* — fresh Jamaican ketchup! Fish and chips and chicken and chips and almost everything nice with chips, macaroni, rice and peas, you lick your lips, Pass the ketchup please!

Introducing Yellow Man introducing himself on his debut LP for Channel One, a nine track album of rhythms formerly the prerogative of Studio One, laid by the customary Maxfield Avenue team and mixed by Scientist.

Yellow Man is an individual toaster with a very pleasant timbre of voice. He paraphrases Stanley Holloway on 'I'm Getting Married' and amalgamates it with Sam Cooke's 'Bring It On Home To Me' to interesting conclusion. He utilises the 'College Rock' rhythm to make the 'Bone Man Connection', the traditional rhyme also recently referred to by Bunny Wailer, He admonishes the 'Gun Man' and also claims 'Me Hot'. Which he is currently in both Jamaica and England.

Penny Reel

COLIN NEWMAN
NOT TO

AN L.P. ON 4.A.D

4ad, 8 Hogarth rd., London SW5
Cad 201

the FIXX

CHARLES BARRATT
ADAM WOODS
CY CURNIN
RUPERT GREENALL
JAMIE WEST-ORAM

SOME PEOPLE
FIXX1

see them at:
THE GOLDEN LION, Fulham–Feb 9th
NELSON'S, Wimbledon–Feb 10th

LETTERS OF LUST AND LATHER

SIMPLE MINDS

Celebration (Arista)

DEAR JIM,

Hey, Jimmy, what you're doing, what the hell for, how deep is the mud, are you really half happy, can it really be all these merry months since we last met? The last time we met I remember we were talking about whether your life was proper in any sense or form, but I've since realised that what you're going through is a very streamy, also steamy, completely fragmented love life — your songs have only ever been desperate confessions snatched from the bedroom, thieved from the dustiest corners of books and pamphlets, spewed up during the dreadful dawn hours, sweated over in the midst of the worst long journeys. Your songs are the work of a boy who lives life in a strange kind of reverse, who skips over the slime of morality and mortality with a genuine gay abandon, who lusts after the protective sheen of art, as if it were some grand substitute for religion. Hey, Jimmy, you're a cheeky little brat!

I've decided that I'm going to publish some of my letters, including this one, I'm afraid, under the title *Loose and Fancy Letters To Celebrities And Nonentities: It's A Cunning Old Solar System*. I feel it's something that has to be done. After all, I have the keenest insight into the lives of gorgeous sub-stars like yourself, as well as the odd miserable failure. That early letter I wrote to you about Simple Minds being always there to remind you, always there to surround us, now has a special relevance in these aching, faking, skulking '82 times. I'll be including twelve letters that I wrote to you in the book — including that one about the relationship between lust and lather, which seemed to sum up Simple Minds music more accurately than any of those crappy reviews you get in the undesirable and unhappy pop papers.

Jim Kerr **Illustration: Ian Wright**

Talking about the dreadful world I appear to walk within, have you noticed that the appalling nonentities who ninety five per cent of the time end up writing for the music papers have begun to describe Simple Minds — in little scratchy reviews dripped into the middle of nowhere — as the SDP of rock, or the Barclay James Harvest of the new age. I bet you've had as good a giggle as I have at their rickety stupidity. Still, who pays any attention, who gives a swimming toss?

Finally, Jimmy, have you seen that Arista have put out that compilation of your earlier stuff, that pathetically obvious 'best of'? I suppose we must hope that a few people purchase the product just to put a few pounds into your pocket, but it's a pretty desperate looking slice of shit if you ask me, put together with only a very tiny fraction of thought. I bet it's given you a couple of embarrassing moments. Still, the second side helps go some way to underlining why Simple Minds have made such an impression on my life. And where there's a 'still' there's a way. I wonder how different everything would have been if 'Chelsea Girl' had been a hit?

Still mixing the babycham with the brandy? Let's meet soon and plan some more of the downfall of mediocrity.

Love, **Paul (Morley)**

RETURN OF THE CLOSET ARTIST

BILL NELSON

Das Kabinet (The Cabinet of Doctor Caligari) (Cocteau Records)

PEOPLE buy those reproductions of Constable's Haywain because they want a painting to be a picture of something else rather than a picture of itself. This album poses an interesting variation on that syndrome: should music be anything other than itself? In other words, are those people who hear a violin tune and say it conjures up pictures of a horse running along a beach dreaming, or are they on the beam?

This is illustrative music; each track illuminates and is illuminated by a scene from the play *The Cabinet of Doctor Caligari*, which was based on the classic 1919 film of the same name, and which was performed by the Yorkshire Actors Company around the land last year.

Bill Nelson has written and performed all the music and the result is a powerful mixture of unsettling electronic pieces and references to environments such as the fairground and the old-time dance floor with which the listener is familiar but which have been given a wrench so that the perspective is altered.

Despite the occasional lapse into horror-film cliche, Bill Nelson continues his praiseworthy struggle against the climbing-frame-in-Art's-playground attitude to Modern Music.

Bill Nelson **Pic: Colin Gray**

There is a problem, however: I've seen the play, and when I listen to the album I can remember it as though it was 1981, but I wonder if anyone who buys the album without seeing the play could appreciate it as anything more than an atmospheric sound effects catalogue?

Still, for those who didn't see it (who certainly number more than those who did), the sleeve notes and track listings provide a good idea of Caligari's ambience and plot. The album, however, remains itself, and it's a recollection of times past rather than a shaper of things to come.

Ian McMillan

UP ITS OWN AH! SO

YUKIHIRO TAKAHASHI

Neuromantic (Alfa)

IPPU DO

Radio Fantasy (Epic)

TWO NEW LPs fresh off the CBS Tea Clipper from Japan, both of only slight interest, even on this margin.

Yukihiro Takahashi has had some success before, with The Sadistic Mika Band, and Yellow Magic Orchestra, which makes this record something of a disappointment, not unreasonable expectations of quality having been aroused. The cover — out of 'Scary Monsters' and 'Hazel O'Connor' — pictures Takahashi as a delicate pastel cross between B. Ferry and A. Darnell. The record has the presence of Andy Mackay and Phil Manzanera to time-warp and reinforce the irony and the elegy, though not the agony and the ecstasy, of Yukihiro sounding not unlike David Sylvian. This irony is neither provocatively cruel nor liberatingly funny; satire this isn't. It *is* the law of diminishing returns, the death of over-cultivated soil reduced to arid dust, refined out of existence, and so on. Disappearing up its own arse, in short.

Of the nine tracks, only the chirpy charge of 'Charge' and the tacky poignancy (and great title) of 'Drip Dry Eyes' achieve the fine balance of non-interference of my favourite muzak. The rest is adequately melodic, very close to Duran Duran in its one-dimensional jollity. It has nothing, nothing to say. And for disguise it wears too much subtle make-up.

Ippu Do are a slightly different proposition. They don't suffer from the overdose of off-putting preciousness and poker-face of Takahashi, and equally they aren't at too many pains to convince us of their enthusiasm and slight (that word again) cross-cultural naivete. Koto, Sitar, and some 'exotic' sounding percussion all contribute, along with the more familiar conventions of synthesisers, sequencer and vocoders, though usually to purely decorous and decorative effect, seldom to structural formation. The end product is frequently a mess. Though not always an unfriendly one.

Ippu Do are too breathless — too flushed and unsteady — to be really effective. Except on a way over the top, but just the right side of the hill, funky re-working of 'Mission Impossible'. Side one's closing statement 'Chinese Reggae' is a very jolly hoedown, but complements itself like citrus fruits and milk.

More fun is 'I Need You': a quirky slice of 'Low'-derived funky stuff with thoroughly Lennon-esque vocals. Derivative to be sure; but it sounds like derivation with some affection amid the manipulation. It could be a freak hit — someone may be looking for it.

Another possibility is 'Time Of The Season', or the title 'Radio Fantasy', both Ippu Do's honourable entries for the Eurovision Song Contest, and both plagiarising The New Seekers something very rotten. 'Time Of The Season' also has the supplementary benefit of displaying proof of assiduous listening to Talking Heads and Abba.

Finally, these two records, for all their veneer of Adventure, The Exotic and The Integrated, are strictly aural souvenir shops; full of all things bright and gaudy, but not the place to find the shiniest toys.

Mark Cordery

FELT

Crumbling The Antiseptic Beauty (Cherry Red)

FIRST TIME I heard a Felt 45 — 'Index', 1979, an hypnotic blur of guitar noise — I thought, Nice, but I'd hate to hear a Felt LP. Then there was last year's sung single, 'Something Sends Me To Sleep' and well, that was intriguing too, *and* it suggested a sound more bearable in longer doses. Finally we get the Felt LP, and the good news is they could have made it a double and you *still* wouldn't tire of it.

In fact, 'Crumbling The Antiseptic Beauty' is a bit on the short side, but then it's only £2.99 max. The bad news, apparently, is that Felt have since lost guitarist/writer Maurice Deebank, leaving the other guitarist/writer Lawrence, and drummer Gary Ainge. But they're soldiering on, and look out for them.

'Crumbling The Antiseptic Beauty', whatever it means, is a quiet, unassuming record: six pieces, some purely instrumental, some whisper-sung by Lawrence. A definite mellowing, and expansion, from the days of 'Index', it's tranquil stuff, often pretty, without being insipid. The territory covered is vaguely akin to Vini Reilly's Durutti Column — restful acoustic fretwork, *restless* invention — with what you could take for the sad, twanging ghost of Hank Marvin, stumbling drunk in the background.

So this is Felt, 1982. Murmered moods and melodies to move you. It's called Music. That could catch on.

Paul Du Noyer

Edmunds is back on the UK road

DAVE EDMUNDS sets out next month on his first major UK tour for almost two years. It's also the first outing by his new band, comprising Mickey Gee (guitar), Geraint Watkins (keyboards and accordion), John David (bass) and David Charles (drums). And it ties in with his first release on the Arista label, since moving from Swansong — his self-produced single 'Warmed Over Kisses' is issued on February 19, with an album to follow in March. The same four musicians were involved in the recording sessions for the album.

Confirmed dates, with the possibility of one or two more being added, are at Aylesbury Friars (March 6), Brighton Top Rank (8), Birmingham Locarno (9), Liverpool University at Mountford Hall (10), Bradford University (12), Manchester University (13), Norwich East Anglia University (14), London Hammersmith Palais (15), Cardiff Top Rank (17), Nottingham Rock City (18), Sheffield University (19) and Newcastle University (20). Soon after these dates, Edmunds leaves for a three-week European tour, together with the band.

TOUR NEWS

MORE MEAT

MEATLOAF has added more dates to his upcoming UK tour, in the light of the enormous ticket demand. He plays a third concert at London Wembley Arena on Thursday, April 29 — and a third show at Birmingham National Exhibition Centre on Saturday, May 8. Booking is by post only, as follows:

- **WEMBLEY: Tickets £8.80 and £7.80. Postal Orders only to Meatloaf Concert, MAC Promotions (to whom POs should be made payable), P.O. Box 2BZ, London W1A 2BZ — and enclose SAE.**
- **BIRMINGHAM: Prices £7.50, £6.50 and £5.50. Postal Orders only made payable to "Kennedy Street Enterprises" and sent to Meatloaf Concerts, P.O. Box 4, Altincham, Cheshire — and enclose SAE.**

MAZE ADD A SECOND

MAZE, the eight-piece American "mellow funk" band, have already virtually sold out their concert at London Hammersmith Odeon on March 22 — reported last week. So they've now added a second night at the same venue on Tuesday, March 23 — and tickets are on sale now priced £4.50, £3.50 and £2.50.

Vandellas, Ben E head U.S. influx

MARTHA REEVES & The Vandellas fly in at the end of this month to begin a British tour which runs through into April. Dates so far confirmed, with more being finalised, are London Enfield Starlite (February 26-27), Camberley Lakeside Country Club (28-March 6), Stanmore Middlesex & Herts Club (7), Chippenham Goldiggers (9), Batley Frontier Club (10-13), Nottingham Commodore Suite (19), London Lewisham Concert Hall (21), Birmingham Night Out (22-27), Manchester Golden Garter (29-April 3) and Watford Bailey's (5-10).

The tour is promoted by the Henry Sellers Office, who have also signed former Drifters members Johnny Moore and Clyde Brown — they've now left the group and, together with ex-Drifter Joe Blunt, are negotiating a major recording deal and will be touring here from mid-March through to June under the name of Johnny Moore & Slightly Adrift. Sellers is also setting up UK tours by Ben E. King (April 14-25), The Chi-Lites (April), Jr Walker & The All-Stars (May) and Harold Melvin & The Blue Notes (June), details to follow shortly.

No Nukes set cabaret tour

NO NUKES MUSIC are putting out a cabaret tour this month. It emanates from Brighton, and the first week of the schedule is in conjunction with the Sussex Alliance for Nuclear Disarmament, in their action week against Cruise missiles. The three acts featured are A.B.A. (formerly Alternative British Army), Tony Allen and Captain J. J. Waller. They visit London University College (this Saturday), Brighton Sussex University (February 10), Eastbourne Art College (11), Littlehampton Flintsone Centre (12), Brighton The Richmond (13), Maidstone Dixies (16), Canterbury Art College (18), London Middlesex Hospital (20), London Brixton Old White Horse (26) and Worthing Field Place (27). One or two more have still to be confirmed.

NINE BELOW TURN IT ON

NINE BELOW ZERO set out on a major tour next month, two days before the March 19 release of their third album, aptly titled 'The Third Degree'. They play Loughborough University (March 17), Leeds Polytechnic (18), Aylesbury Friars (20), Bristol Colston Hall (21), Bath University (22), Brighton Top Rank (24), Guildford Civic Hall (25), Nottigham Rock City (26), St Albans City Hall (27), Plymouth Top Rank (28), Bournemouth Winter Gardens (29), Cardiff Top Rank (30), Reading Top Rank (31), Birmingham Odeon (April 2), Ipswich Gaumont (3), Glasgow Tiffany's (6), Edinburgh Playhouse (7), Manchester Apollo (8) and Gravesend Woodville Hall (9).

One or two more dates have still to be slotted in, and these are expected to include a major London show. Prior to the opening of the tour proper, the band have warm-up gigs at Cambridge Corn Exchange (February 26), Dublin McGonagles (28 and March 1), Belfast Queen's University (3), Oxford Polytechnic (5) and Folkestone Leas Cliff Hall (6).

Dubliners in UK

THE DUBLINERS announce their 1982 UK concert tour, a month-long itinerary taking in 20 major dates. They visit **Croydon** Fairfield Hall (February 19), **Hatfield** Forum (20), **Reading** Hexagon (21), **Folkestone** Leas Cliff Hall (22), **Swindon** Wyvern (23), **Sheffield** Crucible (26), **Birmingham** Town Hall (27), **Bradford** Alhambra (28), **Sunderland** Empire (March 1), **Eastbourne** Congress (3), **London Wembley** Conference Centre (4), **Slough** Fulcrum Centre (5), **Bournemouth** Winter Gardens (6), **Worthing** Assembly Hall (7), **Stafford** Gatehouse Theatre (9), **Malvern** Winter Gardens (10), **Manchester Ashton** Tameside Theatre (11), **Southport** Theatre (12), **Edinburgh** Playhouse (13) and **Glasgow** City Hall (14). Tickets are on sale now.

It's a snip for Haircut!

HAIRCUT 100 headline their first UK tour, starting at the end of this month. They'll be featuring their current Arista single 'Love Plus One', as well as material from their debut album — 'Pelican West,' and due for release in late February. The 24-date schedule marks their first outing with congo player Mark Fox as a full-time member — he joins the nucleus of Nick Heyward (lead vocals and guitar), Graham Jones (guitar), Les Nemes (bass), Phil Smith (sax) and Blair Cunningham (drums). Tickets at all venues are £3, and they go on sale right away. The support band will be announced shortly, but meanwhile the dates are:

Aberdeen Fusion (February 28), Edinburgh Coasters (March 1), Dundee Barracuda (2), Glasgow Ultratech (4), Newcastle Mayfair (5), Lancaster University (6), Hull Tower Ballroom (8), Sheffield University (9), Bradford University (10), Nottingham Rock City (11), Salford University (12), Leeds University (13), Birmingham Locarno (16), Norwich East Anglia University (17), Dunstable Queensway Hall (18), Bracknell Sports Centre (19), Poole Arts Centre (21), Plymouth Top Rank (22), Bristol Locarno (23), Swansea Top Rank (24), Aberystwith University (25), Cardiff Top Rank (26), London Walthamstow Assembly Hall (28) and Crawley Leisure Centre (29).

Shakatak extra

SHAKATAK have added another batch of dates to their UK tour, reported last week, as well as cancelling two others and making one venue switch. Newly booked are a second night at **London Victoria** The Venue (this Sunday), **Manchester** Polytechnic (February 13), **Gillingham** King Charles Hotel (21), **Huddersfield** Star Bar (22), **Guildford** The Royal (27), **Stockton** Fiesta (March 1), **Canterbury** Kent University (3), **Swansea** Baron Club (4), **Birmingham** The Carlton (7), **Exeter** University (8), **Reading** University (9), **Preston** Polytechnic (10), **Derby** Blue Note (11) and **London Strand** Lyceum (12). Announced gigs at **Rhyl** (February 13) and **Ilford** (March 12) are now off, and **Luton** Tiffany's moves from March 7 to 14.

☐ **THE BOLLOCK BROTHERS** have changed their name to **Red Lipstique**, and make their first appearance under their new monicker tomorrow (Friday), when they headline "a night of horror" for the Dracula Society at London Windmill Theatre — tickets £3. They also appear in a No Nukes Music benefit at London Southbank Polytechnic next Tuesday (9).

☐ **CHELSEA** and **Anti-Pasti** are the principal bands in the first No Nukes show of 1982 at their regular London Brixton Town Hall venue — it's on Friday, February 19.

☐ **IRON MAIDEN** have added Bracknell Sports Centre to their upcoming tour schedule on March 12, the date on which they were forced to cancel Cardiff Sophia Gardens because that venue's roof collapsed. We've been asked to point out that cash refunds for the ill-fated Cardiff gig are available from the point of purchase or the Wales Empire Pool, and not from the Gardens themselves — and by way of compensation, special coaches will be running from Cardiff to the band's concert at Bristol Colston Hall on March 11.

☐ **MARILLION** have newly confirmed one-nighters at Birmingham Westhill College (this Saturday), Bangor University (February 11), Treforest Wales Polytechnic (12), Tonypandy Naval Club (13), Newbridge Memorial Hall (14), Coventry General Wolfe (19) and Aylesbury Friars with Otway & Barrett (20). They then link up with Aberdeen outfit Pallas to play Rickmansworth Watersmeet (23), Hemel Hempstead Dacorum College (24), High Wycombe College (25), Canterbury Technical College (26) and London Hampstead Starlight Room (27).

☐ **JOHN COOPER CLARKE** has switched his February 26 gig to Dorchester Institute from Slough Technical College. And on February 28, he's added Bath Tiffany's.

COLLEGE ROMANCE

MODERN ROMANCE are playing three college dates this month, in support of their newly released single 'Queen Of The Rapping Scene (Nothing Ever Goes The Way You Plan)'. They are at Birmingham Aston University (February 12), Sheffield University (13) and a charity rag ball at Salford University (23).

■ **GOSSIPS in London's Dean Street is playing host to a number of the psychedelic bands who are featured on the current WEA compilation album 'A Splash Of Colour' — they include The High Tide (February 10), The Earwigs (17), The Marble Staircase (24) and Miles Over Matter (March 3). And there's a double-header at London Cockfosters Middlesex Polytechnic on February 19 with Miles Over Matter and The Barracudas.**

■ **OTWAY & BARRETT are playing a special hometown celebration gig at Aylesbury Friars on Saturday, February 20, to mark the tenth anniversary of their first meeting — which, we're assured, happened in a public loo in Aylesbury. They also play Newcastle University (tomorrow, Friday), Durham University (Saturday), St Albans City Hall (February 13) and Southampton University (27). They've decided to go out and promote their current Stiff Indie single 'Headbutts', because it's so far been ignored by radio.**

■ **SHALAMAR come to Britain this month to play their first-ever dates in this country — at London Victoria The Venue (February 14, all tickets £4.50) and Brighton Sherrys (16), with the possibility of at least one more being added. To tie in with their visit, their new album 'Friends' is released this week on Solar Records (through WEA).**

■ **EL SALVADOR Committee for Human Rights stages a benefit show on Sunday, February 21, at London Hammersmith Lyric Theatre in support of displaced persons and refugees. Among those taking part are Paul Jones & The Blues Band, Charlie Dore, Debbie Bishop, Alexei Sayle, Julie Walters, Elaine Loudon (currently appearing in her own show *Will The Real Judy Garland*), Matthew Kelly (from *Game For A Laugh*), new Stiff signing Pookiesnackenburger and The Gay Blades.**

■ **ANDEE LEEK, one of the defectors from Dexys Midnight Runners last year, has now formed his own four-piece band called The Promise. They make their London debut at Islington Hope & Anchor tonight (Thursday), and are now lining up a full club tour to start during the second half of February.**

☐ **DEPECHE MODE** have switched their February 15 concert in Bath from the University to the Pavilion, due to very heavy ticket demand and the need to accommodate more people. Admission is £2.80 (advance) or £3 (on the doors, if available.)

☐ **THE THOMPSON TWINS** have extra dates at Newcastle-under-Lyme Tiffany's (February 15), Birmingham Aston University (19), Southampton University (20), Brighton Jenkinson's (21), Reading University (23), Uxbridge Brunel University (24), Coventry Warwick University (25), Bath University (26) and Leicester University (27), with more gigs being lined up for March. Release of their second album 'Set', already reported, has been delayed until February 26 by 'T' Records.

☐ **SLADE,** who headlined a series of pre-Christmas concerts, are now being lined up for a British tour to start in March — details to follow shortly. Meanwhile, they appear on ITV's networked *OTT* on February 27, replacing their projected January 16 slot, which was called off when bassist Jimmy Lea was rushed to hospital to have his appendix removed.

☐ **A CERTAIN RATIO** come to London later this month to headline a prestige show at the Lyceum Ballroom in the Strand on Thursday, February 18, supported by Maximum Joy. It's promoted by Final Solution, and advance tickets are on sale now at £3.

☐ **ALICE COOPER** has now sold out all the concerts in his short British tour later this month, his first here for six years — so he's added a third night at London Hammersmith Odeon (February 16) and a second at Manchester Apollo (17). Tickets are on sale now.

☐ **THE CUBAN HEELS** have travelled down to the London area from their native Scotland this week, to play three gigs before setting out on a European tour — at Covent Garden Rock Garden (tonight, Thursday), Chadwell Heath Greyhound (Friday) and Farnborough College (Saturday).

THE JAM apologise to several hundred of their fans who attempted in vain last weekend to buy tickets for the band's March 17 concert at Deeside Leisure Centre. They were due to go on sale last Saturday, but 1,200 tickets disappeared in transit. They are being reprinted, and will now go on sale this Saturday (6). But the public are warned that origignal *blue* Jam tickets for this gig are no longer valid — Nos. 1001 to 2000 and 0001 to 400 (in the balcony) — so beware if anyone offers them to you.

Chron-Gen in promo outing

CHRON-GEM are on the road this month to promote their three-track EP 'Jet Boy, Jet Girl' on the Secret Records label. The Hitchin punk band, who also have their debut album due out later this month, play Scarborough Taboo (February 12), Manchester Mayflower (13), Sheffield Marples Club (15), London Oxford St. 100 Club (16), Derby Rainbow Club (17), Preston Warehouse (18), Birmingham Golden Eagle (19), Grimsby Community Centre (20), Bristol Granary (22), Plymouth Top Rank (23), Haverfordwest Market Hall (25), Stroud Marshall Rooms (26) and London Marquee (28).

Rip, Fripp at Bath festival

ROBERT FRIPP

RIP RIG & PANIC, Robert Fripp, The Thomson Twins and Richard Thompson are among latest confirmations for the 'World Of Music Arts & Dance' festival to be staged at the Royal Bath & West Showground, Shepton Mallet, over three days in July (16-18). As reported three weeks ago, The Beat, Echo & The Bunnymen, Peter Gabriel, John McLaughlin and The Chieftains are among acts already set for the event.

The Groovers Steel Orchestra and the Javanese Gamelan Orchestra are also newly booked, and Lord Harewood has become the festival's Patron. As already revealed, the event will feature artists from all over the world in day-time open-air performances, while the evening concerts will be staged in the 4,000 capacity on-site Showering Pavilion (which The Jam launch as a rock venue on March 17). More big names have still to be added to the final line-up.

CHICKEN SHACK SAY FAREWELL

CHICKEN SHACK, the band fronted by top blues guitarist Stan Webb for over 15 years, have decided to disband. Over the years, such names as Christine McVie, Chris Wood, Hughie Flint, Tony Ashton and Keef Hartley have passed through the outfit's ranks — though the current line-up comprises Andy Pyle (bass), Paul Butler (rhythm guitar) and Ric Lee (drums). This weekend they play London Kensington Ad Lib Club (tonight, Thursday), Braintree Flock Inn (Friday) and London Putney White Lion (Saturday) — then return to Putney White Lion on February 12 for their official farewell gig.

STOP PRESS: Bo Diddley's concert at London Lyceum, reported last week, is switched from February 21 to March 7.

RECORD NEWS

Graduate clean-out

GRADUATE RECORDS have decided to delete their entire back catalogue, and start 1982 afresh. This means that the three **UB40** singles on that label will no longer be available when present stocks are exhausted. The one exception is the first UB40 album 'Signing Off', which is still selling strongly and will remain available.

- Former Wire stalwart **Colin Newman** releases his third solo album 'Not To' this week on 4.A.D. Records. Once again it features his ex-Wire colleague Robert Gotobed on drums, and there's a guest appearance by one-time Wire person Bruce Gilbert.
- The **Michael Schenker** double live album 'One Night At The Budokan', until now only available here on import, is being released in the UK by Chrysalis in early March — selling at less than £6, as compared with the average import price of around £17. It contains 13 tracks, and was recorded before the recent departure of band members Gary Barden and Paul Raymond.
- National Press reports recently — suggesting that **Kim Wilde** had signed for Capitol Records in America for £1½ million — were dismissed by her British label, Rak Records, this week as "fabrication". Until now, EMI have released Rak worldwide, except in the States — so Kim and Mickie Most went to America to arrange for EMI to cover that territory as well. As a result, her records will be issued there by EMI Liberty, and no money whatever was involved in the deal.

NICK SO-LOWE ELPEE & TOUR

NICK LOWE has his first solo album for nearly three years issued on F-Beat Records on February 12, titled 'Nick The Knife'. It contains 12 Lowe originals, two of which were written with his wife Carlene Carter, and one with Kim Wilson of The Fabulous Thunderbirds. Throughout this month and March, Lowe and a four-piece backing band tour America with The Cars — and this will be followed by a UK tour currently being finalised. A single from the LP, titled 'Burning', is out this week.

- American four-piece **Blackfoot**, who play a one-off at Hammersmith Odeon on March 2, have a new single issued by WEA on February 19 — tracks are 'Dry Country' and 'Too Much To Handle', both taken from their current album 'Marauder'. It comes in a gatefold sleeve, together with a free live single recorded at last summer's Castle Donington event, featuring 'On The Run' and 'Train Train'.
- The new **Cimarons** single, out this weekend, is 'With A Little Luck'. It's from their upcoming Pickwick Records album 'Reggability', consisting of reggae treatments of songs either written by Paul McCartney or to which he has the rights.
- 'Gary Glitter Part I'/'To Be With You' is a double A-side **Vardis** single, released by Logo this weekend. An album follows in March, with a tour to coincide.

GLENN GREGORY of Heaven 17

MADNESS follow their 'It Must Be Love' hit with a new single titled Cardiac Arrest', issued this weekend by Stiff Records.

ADAM & THE ANTS — the original band, not the current line-up — have 'Deutscher Girls' issued as a single for the first time on February 12 by EG Records (through Polydor). It's taken from the soundtrack album of Derek Farman's 1977 film *Jubilee*, which is still available. It will also be included on EG's upcoming compilation LP 'First Edition'. The B-side of the single is 'Plastic Surgery'.

HEAVEN 17's new single is a re-recording of 'At The Height Of The Fighting (He La Hu)' from their hit debut album 'Penthouse & Pavements' — this is a dance version, featuring the Beggars & Co horn section, and it's released by Virgin on February 12 in 12-inch form only. It's also likely to be their last for some time, as producers Martyn Ware and Ian Craig are now busy recording their own B.E.F. album 'Music Of Quality And Distinction'.

A.B.C., who were widely acclaimed for their debut single 'Tears Are Not Enough', release the follow-up this week on Neutron Records (through Phonogram) — titled 'Poison Arrow'. But due to continuing writing and recording commitments, they have no immediate plans for live performances.

- **Hank Marvin**, of Shadows fame, has his solo album 'Words And Music' released by Polydor on February 12 — the first time that he's recorded a solo set with the emphasis on vocals. Most of the songs were written by Marvin himself, one of the exceptions being the Terry Britten composition 'Don't Talk', which is issued as a single this weekend.
- **The Rods**, the American band who are to support Iron Maiden on their upcoming tour, arrive in Britain next week to record an album with producer Martin Pearson. Meanwhile, a specially priced 12-inch EP titled 'Full Throttle' will be issued by Arista on February 19 — it contains three tracks from their self-named debut album, plus one previously unreleased track.
- **Slade** have a new single set for March 4 release by RCA, coupling 'Ruby Red' and 'Funk Punk And Junk'. The first 20,000 copies will contain a free live single, recorded in December at Newcastle City Hall, and featuring 'Rock and Roll Preacher' and 'Tak Me Bak 'Ome'.
- **Huang Chung's** second single 'China' is out on Arista this week. and that ties in nicely with their appearance at London Victoria The Venue tonight (Thursday), when they celebrate the Chinese New Year.
- Vrigin Records have picked up the single 'African And White' by Liverpool trio **China Crisis**. It was initially released by Inevitable Records, and will remain on that label, though distribution will now be by Virgin. The group are planing to record their debut album in March.
- **Mandy Montgomery**, a 22-year-old Manchester singer whose father was '60s recording artist Deke Rivers, has been signed by Rocket. She makes her debut this week with the single 'In My Fantasy'.
- **Steve Strange** releases a new single on Polydor this week — titled 'The Damned Don't Cry', it's taken from his nine-track album 'The Anvil' which is due out on March 8. The B-side 'Motivation' isn't on the LP, and the single comes in either 7" or 12" discomix form.
- **Thin Lizzy** bid for the charts again with a single called 'Hollywood (Down On Your Luck)', issued through Phonogram on February 15. There's also a limited edition of 30,000 copies available in picture disc form.
- HMV are holding a winter sale in their shops around the country from February 12 to March 6, when 150,000 records will be marked up at 50p, £1.99 or £2.99. Among the many acts involved are **AC/DC, Foreigner, Randy Crawford, Elvis Costello, Gary Numan, Rush, Ry Cooder, The Pretenders** and **Christopher Cross**.
- The entire collection of **Kiss** albums is being reissued by Phonogram this month, which could be the harbinger of a UK tour by the American outfit. The ten sets involved are 'Kiss', 'Hotter Than Hell', 'Dressed To Kill', 'Rock And Roll Over', 'Love Gun', 'Destroyer', 'Alive!', 'Alive 2', 'Dynasty' and the twin-LP 'Double Platinum'.

VIDEOS TO YOUR DOOR

THE VIDEO PALACE, the enterprising video store in London's Kensington High Street, is introducing a phone service — whereby customers can order the video of their choice, and have it brought to their door by messenger. Average hire cost is £1.50 nightly, plus 85p each way for the messenger. For more details telephone 01-937 6714.

- World Cup mania gets into its stride with the release of three Stiff singles — 'Viva England' by **Ian 'Sludge' Lees**, 'Viva Scotland' by **Ben Gunn** and 'Viva Ireland' by **Gene Fitapatrick**, It's basically the same tune, but with different lyrics to all three versions.
- **Carmine Appice**, whose long and varied career has most recently seen him working in Rod Stewart's band, now emerges with his own oufit called The Rockers. Their single 'Be My Baby', a revival of The Ronettes' 1963 hit, is issued by Riva this week.
- Kids International is a multi-raciaal choir comprising 37 children aged from eight to 14, and they're appearing weekly in BBC-1's current Les Dawson series. Now Magnet are releasing an EP of three of the songs they're featuring in the series — 'Reggae Round The World', 'If I Had A Hammer' and 'Danny Boy'.
- **Iron Maiden** have their new single 'Run To The Hills' / 'Total Eclipse' issued by EMI this weekend, and initial pressings will be available in the form of a picture disc, at the same price as a conventional black vinyl single. It will also mark the recording debut of the band's new singer Bruce Dickinson. Their new album, set for March 5 release to coincide with their UK tour, has now been named as 'Number Of The Beast'.
- **Barry Manilow** has a live version of his 'If I Should Love Again', recorded at his recent Royal Albert Hall concert, issued by Arista in a limited edition this week. The studio version of the song is on the other side.

LEAGUE GO PLATINUM

THE HUMAN LEAGUE single 'Don't You Want Me' is being claimed by Virgin as the first platinum selling record in this country for four years — they say that, according to their statisticians, it hasn't happened since Paul McCartney's 1977 Christmas hit 'Mull of Kintyre'. Well, that's their theory, and anyone who disagrees should contact Virgin — not *NME!* One point which can't be argued is that the album from which it came, 'Dare', is now Virgin's biggest selling LP since their very first — 'Tubular Bells' by Mike Oldfield — having sold over 750,000 copies, and well on the way to a million.

BLUE RONDO A LA TURK, who had considerable acclaim heapon upon their six sets of shoulders when their debut single 'Me and Mr Sanchez' appeared last year, now offer the follow-up. Rejoicing in the title of 'Klacto Vee Sedstein' and coupled with 'Klacto 2', it's issued on February 12 on their own Diable Noir label (through Virgin) — and like their first single, it's in both 7" and 12" formats, featuring two different mixes. Noted producers Godley & Creme are responsible for this latest work, and it seems likely that the duo will also be involved in the group's upcoming debut album.

Cliff oldies bonanza

CLIFF RICHARD has 12 of his most successful singles reissued by EMI on February 12, and they'll be available either separately or as a boxed set. They are **Move It, Living Doll, Travellin' Light, Please Don't Tease, The Young Ones, The Next Time, Summer Holiday, Wind Me Up, Congratulations, Miss You Nights, Devil Woman** and **We Don't Talk Anymore,** all with their original B-sides. They span the period 1958-79 and include eight No. 1 hits. The majority have been deleted for some time, and they're now all packaged in picture bags. EMI say they've been prompted to put out this collection, following Cliff's chart successes last year, when his albums 'Wired For Sound' and 'Love Songs' jointly sold in excess of one million copies.

KRAFT RE—WERKED

KRAFTWERK'S leap to the No. 1 spot this year has prompted EMI to reissue their classic 'Showroom Dummies', and it's available from this weekend in both 7" and 12" formats. Taken from their Capitol album 'Trans-Europe Express' and recently remixed, it's coupled with 'Numbers' from their current LP 'Computerworld' — with a bonus track called 'Pocket Calculator' on the 12-incher. The band are currently in their Dusseldorf studios recording a new album for early summer release.

College conference

LONDON Social Secretaries are holding their own conference this year, to deal with general problems of college social events, and it takes place at the London School of Economics on February 12 and 13. On both those evenings, there will be special musical events — on the Friday (12) there's an alternative entertainment with The Stargazers, Lady Blue, Captain J.J. Waller, The National Revue Company, James Denton and Tom McEwan; and the all-star line-up on the Saturday (13) features The Passage, Birds With Ears, The 45's, A Blue Zoo and The Beatroots. Admission is £1.50 each night.

☐ **TRUE LIFE CONFESSIONS** are lining up more dates on the London circuit to promote their current A&M single 'Banana Split'. So far set are Fulham Greyhound (tonight, Thursday), Lambeth The Angel (this Saturday), Twickenham Black Dog (February 10), Islington Hope & Anchor (14 and 25) and Clapham 101 Club (21.)

☐ **THE SKAT** is the new name adopted by The Chefs, and they're also attempting to emulate the UB40 success story on Graduate. Their re-working of the Lou Reed song 'Femme Fatale' is issued by the label on February 26, and they preview it at London Fulham Greyhound (February 9), High Wycombe Bucks College (11) and Manchester UMIST (17).

One again, you can send your Valentine's greeting in **NME** this year

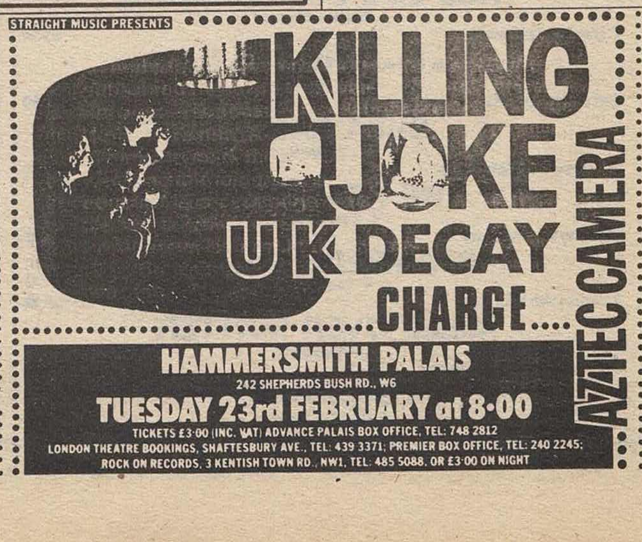
Special lovers rate of 23p a word.

All advertisements must be received by February 5th.

First five advertisements opened will be printed larger than the rest.

NME — Your paper, use it.

LUXURY CAMPING IN FRANCE
NORMANDY OR RIVIERA
2 full weeks all-inclusive from £80
COACH with pick-ups at Leeds, Sheffield, Manchester, London.
AIR from Manchester or Gatwick.
Self-Drive & Fly-Drive with discount ferries, flights & hire cars.
LUXURY APARTMENTS TOO
1982 Colour brochure from
ATOL 1476ABC Compass HOLIDAYS LIMITED
Dept ME, 115 Westgate, Wakefield, W. Yorks WF1 1EW
Wakefield (0924) 362866 Bristol (0272) 682682 Bournemouth (0202) 524747
24 hr. service (0924) 382628



STRAIGHT MUSIC PRESENTS
KILLING JOKE
UK DECAY
CHARGE....
AZTEC CAMERA
HAMMERSMITH PALAIS
242 SHEPHERDS BUSH RD., W6
TUESDAY 23rd FEBRUARY at 8·00
TICKETS £3·00 (INC. VAT) ADVANCE PALAIS BOX OFFICE, TEL: 748 2812
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., TEL: 439 3371; PREMIER BOX OFFICE, TEL: 240 2245;
ROCK ON RECORDS, 3 KENTISH TOWN RD., NW1, TEL: 485 5088, OR £3·00 ON NIGHT

Tour News Extra

BLOOMSBURY SET ARE GRADUATING

THE BLOOMSBURY SET, a five-piece Birmingham outfit fronted by lead vocalist Andy Lloyd have signed a long-term recording and publishing deal with Graduate Records — the label which launched UB40. And they're playing a number of dates to mark the advent next weekend of their debut single, a double A-sider coupling 'This Year Next Year' and 'The Other Side Of You'. They visit Birmingham Holy City Zoo (February 9), Bromsgrove North Worcester College (11), London Hammersmith Clarendon Hotel (12), London Covent Garden Rock Garden (13), Dudley J.B.'s (16) and London West Hampstead Moonlight Club (18). They also appear in the first of the new Central TV series *Track One* on March 3.

☐ **MARI WILSON & The Imaginations** have added Barnstaple Chequers (tonight, Thursday), Oxford Scamps (February 17), Derby Blue Note (March 4), Glasgow Night Moves (5) and Edinburgh Nite Club (6) to their date sheet. The Edinburgh gig is a switch from the previously reported date on February 12.

☐ **THE POLECATS** are to headline the three-day Rock'n'Roll Weekend Hop (April 2-4) at the Caister Holiday Camp, Great Yarmouth. Among other acts set are America's Eddie Bond and Ravena & The Magnetics, plus Crazy Cavan.

NEW MAN IN SAXON

SAXON have now officially named former session player Nigel Glockler as their new drummer, following the departure of Pete Gill. Glockler sat in for Gill during the band's autumn tour, after the latter sustained a hand injury — and this lay-off period resulted in a re-think between Gill and the other Saxon members. The band leave for a lengthy American tour next week, and will have a live album issued in the late spring.

Morrissey Mullen

MORRISSEY MULLEN, the sax and guitar partnership, have lined up 20 dates to tie in with their new single 'Come And Get Me' which Beggars Banquet release on February 12 — it comes in both 7" and 12" formats, and features guest vocalist Carol Kenyon, who is also singing with the duo on the road. Dates are **Inverness** Ice Rink (tonight, Thursday), **Glasgow** Night Moves (Friday), **London Kentish Town** Bull & Gate (Saturday), **London Oxford St.** 100 Club (Sunday), **Nottingham** Browns (February 9), **Derby** Blue Note (11), **Rutland** Uppingham School (13), **London Barnes** Bulls Head (15), **London Putney** Half Moon (16, 23 and March 2), **Eastcote** Bottom Line (February 18), **Uxbridge** Brunel University (19), **St. Albans** City Hall (20), **Chippenham** Goldiggers (25), **Slough** Alexandra's (26), **Birmingham** Aston University (27), **Kirklevington** Country Club (March 3), **Hitchin** Regal (5), **Stanmore** Middlesex & Herts Country Club (14) and **London Victoria** The Venue (17).

LIVE ADS (01-261 6153)

marquee

90 Wardour St., W.1 **01-437 6603**

OPEN EVERY NIGHT FROM 7.00 pm to 11.00 pm
REDUCED ADMISSION FOR STUDENTS, SOCIAL SECURITY CARD HOLDERS AND MEMBERS

Thursday 4th February (Adm £2.00)
MOTHERS RUIN
Plus guests & Jerry Floyd

Friday 5th February (Adm £2.00)
AMAZON
Plus guests & Jerry Floyd

Saturday 6th February (Adm £2.00)
TANDOORI CASSETTE
Plus support & Jerry Floyd

Sunday 7th February (Adm £1.50)
THE ONLOOKERS
Plus support & Jerry Floyd

Monday 8th February (Adm £2.00)
DEKE LEONARD
Plus guests & Jerry Floyd

Tuesday 9th February (Adm £2.50)
THE UK SUBS
Plus guests & Jerry Floyd

Wednesday 10th February (Adm £2.50)
MARTIAN DANCE
Plus support & Jerry Floyd

Thursday 11th February (Adm £1.50)
THE MECHANICS
Plus support & Jerry Floyd

Hamburgers & other hot & cold snacks available

DINGWALLS
RHYTHM'N'BOOZE

CAMDEN LOCK, CHALK FARM RD, LONDON NW1 01 267 4967

LIVE MUSIC.BAR.DISCO.
RESTAURANT.VIDEO

WED 3
REGGAE SPECIAL – OPENING NIGHT OF TOUR
CLINT EASTWOOD GENERAL SAINT

THURS 4 FROM USA
THE COASTERS
ORIGIONAL LINE UP INCLUDES Carl Gardner. Earl 'Speedo' Carrol. & Ronnie Bright.
X SUPPORT £3.

FRI 5
BAMBI KINO
EX DEAF AIDS
SUPPORTED BY EMPTY VESSELS
ROCK £3.30

SAT 6
TOUR DE FORCE
SUPPORTED BY THE HOLLYWOOD KILLERS
ROCK £3.30

MON 8
★ ★ ★ FROM SAN FRANCISCO ★ ★ ★
COUNTRY ★ JOE ★ McDONALD
x SUPPORT £3

TUES 9
ANIMAL LUXURY ✱ BURPAS ✱ TELEVISION & THE SCREENS
ROCK £1.75

WED 10
REGGAE SPECIAL
TRIBESMAN
+ SUPPORT
£2.50

THURS 11
FIRST LONDON SHOW. FROM USA
★ BO ★ DIDDLEY
ON STAGE MIDNIGHT
SUPPORTED BY NEW YORK'S
THE B.M.T.S
AT 10.45
+ THE CANNIBALS AT 9.30
COME EARLY FOLKS! £3.75

COMING UP...

SAT 13
FROM NEW ORLEANS, USA
COUSIN JOE

TUES 16
FIRST NIGHT OF TUESDAY RESIDENCY FOR...
JOOLS HOLLAND & HIS MILLIONAIRES
WITH THE WEALTHY TARTS

THURS 18
THE INMATES

FRI 19
FROM USA, RED RIVER ROCK WITH
★ JOHNNY ★ & THE HURRICANES

SAT 20
FROM NEW YORK, ONLY UK SHOW
THE dB's

HAMMERSMITH PALAIS

DEREK BLOCK PRESENTS

altered images

VIC GOD[illegible] & SUBWAY SECT

TH[illegible]BELLS

SOLD OUT

SUN[illegible]AY 7th FEBRUARY 7.30pm
ALL TICKETS £3
IN ADVANCE FROM BOX OFFICE 01-748-2812 KEITH PROWSE: PREMIER BOX OFFICE.
LONDON THEATRE BOOKINGS & ALL USUAL AGENTS

THE GREYHOUND
175 FULHAM PALACE ROAD, W.6

Thursday 4th February £1.25
TRUE LIFE CONFESSIONS
+ Hidden Charms

Friday 5th February £1.50
From U.S.A.: **THE B.M.T.'s**
+ The Hamsters

Saturday 6th February £1.50
SHEA RAMAH
+ Civilization

Sunday 7th February £1.00
THE HEARTBEATS
+ Catchermann

Monday 8th February £1.25
STAMPEDE (Ex Wild Horses)
+ Last Touch

Tuesday 9th February £1.25
MILES OVER MATTER
+ Reactions

Wednesday 10th February £1.50
FUNHOUSE
+ Rue De Remarx

FINAL SOLUTION PRESENT
A CERTAIN RATIO
MAXIMUM JOY
DANGEROUS DISCO

7.30PM, THURS, FEB 18TH · LYCEUM, STRAND, WC2

ADVANCE TICKETS £3.00 FROM THE BOX OFFICE 01 836 3715 · LONDON THEATRE BOOKINGS 01 439 3371 · PREMIER BOX OFFICE 01 240 2245 & ROUGH TRADE · SMALL WONDER · HONKY TONK · BONAPARTE (KINGS X) ADMISSION ON THE NIGHT £3.50

The STAR
238 LONDON RD.
CROYDON

Open 7 nights a week
Phone
01-684 1360

Thursday 4th February £1.00
S.A.L.T.
The occasional blues, featuring LITTLE STEVIE SMITH, harmonica player to the greats.

Friday 5th February £1.00
BRIAN KNIGHT
(legendary slide player)
AND HIS BAND
+ Odin

Sunday 7th February £1.00
LONDON APACHES
+ Extras

Sunday Lunchtime Free Adm
HERSHY AND THE 12-BARS

Tuesday 9th February £1.00
FRUIT EATING BEARS
+ Crime Wave

Wednesday 10th February £1.00
MAINLAND
+ Krysis

THE WAREHOUSE CLUB
19/20 Somers St, Leeds 1 Phone 468287

Thursday February 4th
A FLOCK OF SEAGULLS

Tuesday February 9th
MARI WILSON
with the
IMAGINATIONS

Late bar 9 - 2 am

Lindsay's
DISCOBAR

26/30 Newland, Lincoln. Tel: 26533.

Monday 8th February
VISABLE TARGETS
Adm Free Anytime

Monday 15th February
FORMULA
Adm Fee Anytime

Monday 22nd February
CIGARETTES
Adm Free Anytime

Monday 29th February
THE SHAKES
Adm Free Anytime

HOPE & ANCHOR
UPPER STREET
ISLINGTON, N.1

Wednesday 3rd February £1.00
THE ELECTRIC BLUEBIRDS

Thursday 4th February £1.00
THE PROMISE
(Featuring Andde Leek / ex Dexys)

Friday 5th February £1.25
THE DANCING DID

Saturday 6th February £1.25
LEE KOSMIN

Sunday 7th February £1.00
THE WAVES
featuring Kimberley Rew
(ex Soft Boys)

Monday 8th February £1.00
BABY 'N' THE MONSTERS

Tuesday 9th February £1.00
THE SWINGING LAURELS

Wednesday 10th February £1.00
THE CHEATERS

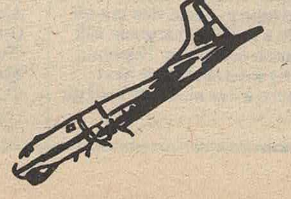
South London's only
100 per cent
Heavy Rock Club
February 8th

TRIARCHY
at the
BOUNCING BALL CLUB
43 Peckham High Street, SE15
Adm £2.00 students £1.50
RESIDENT DJ
DEL STEVENS
703 3347
Best Nightspot in South London

GOSSIPS 69 DEAN ST., W.1

THE CLINIC

Wed 10th Feb
THE HIGH TIDE
Wed 17th Feb
THE EARWIGS
Wed 24th Feb
MILES OVER MATTER
Wed 3rd Mar
THE MARBLE STAIRCASE



SPIRIT IN THE SKY
By
THE CHEATERS

· SEE THE CHEATERS ON TOUR ·

FEB. 3 LEICESTER, POLY* · FEB. 4 COLCHESTER, ESSEX UNIVERSITY* · FEB. 5 LEEDS, UNIVERSITY* · FEB. 6 WEYBRIDGE N.C.F.T. · FEB 10 LONDON, THE HOPE AND ANCHOR · FEB. 12 TWICKENHAM, St. MARYS COLLEGE · FEB. 16 STOCKPORT, THE BROOKFIELDS · FEB 17 HUDDERSFIELD, POLY · FEB. 19 YORK, UNIVERSITY · FEB. 20 MANCHESTER POLY (MAIN SUITE)

*with Sad Cafe

Revo ALBION

Please phone before setting out & check, but avoiding major disasters, here is:~

WHAT'S ON AT THE ROCKGARDEN

THU. FEB 4. **CUBAN HEELS**

BLACK ROOTS
FRI. "8-piece from Bristol whose declamatory reggae vocals and galvanic rhythm section had more people on the dance floor than..." N.M.E. (Modesty forbids us to say who the other band was).

FLYING PADOVANI'S
SAT. 6th. An oddly likeable mix of Shadows/Ventures Acid punk and vivid improvisation.

SAD AMONG STRANGERS
SUN. 7. "One of the finest undiscovered talents on the circuit." MELODY MAKER.

MON. BONSAI FOREST + THINGS IN BAGS + VENDETTA

TUE. OASIS + KEVIN KITCHEN

FUTURE DAZE
WED. FEB 10. New Psychedelia – not so much acid culture as fizzy pop given S.F. titles + REASONABLE STROLLERS

THE ALARM
THU. 11. Accoustic/electric rock augmented with classy 3-part harmonies & given point & relevance by heart-on-the-sleeve lyrics

THE DOORS OPEN 7.30 till LATE, EXCEPT SUNDAY WHEN ITS 7.30 till 12. REAL ALE AND COCKTAILS RIGHT THRU. YOU HAVE TO BE 18. OUR RESTAURANT IS OPEN 8.30 A.M. till 6 A.M. MOST DAYS. WE'RE ON THE CORNER OF KING ST. & JAMES ST. OLD COVENT GARDEN
PHONE FOR LIVE MUSIC INFO: 836 1929
PHONE FOR RESTAURANT INFO: 240 3961

BASEMENT BAR
Clarendon Hotel, Hammersmith W6

Thursday 4th February £1.50
FLOSS ROCK SHOW
with Teaze Dancer

Friday 5th February £1.50
THE DARK + Insurgence

Saturday 6th February £1.50
THIRTEENTH CHIME
+ Happy Xmas Nicola

Sunday 7th February £1.00
THE GASH
+ Support

Monday 8th February
TO BE ANNOUNCED

Tuesday 9th February £1.25
ROY WEARDS LAST POST
+ 1-2-3

Thursday 11th February £1.50
FLOSS ROCK SHOW
with Live Band

Friday 12th February £1.50
BLOOMSBURY SET + Ghost

OLD QUEENS HEAD
133 Stockwell Rd SW9

Thursday 4th February 50p
THE BLACKOUT
+ Praxis

Friday 5th February 50p
MAINLAND

Saturday 6th February £1.00
SALT
featuring Stevie Smith

Sunday 7th February
Disco

Monday 8th February
Disco

Tuesday 9th February
Disco

Wednesday 10th February 50p
BRUNEL

160–162
Victoria Street,
London
SW1E 5LB
Tel 828 9441

THE Venue

Doors open
7.30pm
Main Band
on at
9.30pm

THIS WEEK

Thursday 4th February £2.00
Chinese New Year Celebration
Featuring
HUANG CHUNG
+ China Crisis

Friday 5th February £3.00
STEVE GIBBONS BAND

Saturday 6th February £3.50
SHAKATAK

Sunday 7th February £3.50
EXTRA SHOW!!
SHAKATAK
Doors Open 7.00pm

Monday 8th February £2.00
LIGHTNING RAIDERS
+ Lords Of The New Church
+ BMT's

Tuesday 9th February £2.00
ELECTRIC GUITARS
+ DECORATORS
+ MENTAL NOTES

Wednesday 10th February £2.00
FLYING PADOVANIS

Thursday 11th February £2.00
JOHNNY MARS BAND

COMING SOON

Friday 12th February £4.00
HOT GOSSIP

Saturday 13th February £3.00
SECRET AFFAIR

Late Night: **VALENTINE PARTY** £3.50

Sunday 14th February £4.50
SHALAMAR

Tuesday 16th February £2.00
MARINE + THE NAMES

Thursday 18th February £2.00
THE DANCE + PINSKI ZOO + CARMEL

Saturday 20th February £3.00
SECOND IMAGE

Thursday 25th February £3.00
ORANGE JUICE

Friday 26th February £3.00
REVILLOS

Cheques Not Acceptable.

Nationwide Gig Guide

ALTERED IMAGES keep their hand in, prior to their next full tour, by headlining a London concert on Sunday at the Hammersmith Palais. And they precede it with a couple of warm-up gigs at Bradford (Thursday) and Oxford (Friday). The Bluebells support on all three dates, with Vic Godard & Subway Sect added at Hammersmith.

THE REVILLOS are back on the road again from tonight (Thursday) at Middlesex Polytechnic in North London, with the principal object of promoting their new single 'Bongo Brain' which has just been released on the Superville label, through Pinnacle. Their outing continues into March, with a showcase London gig later this month.

THE PASSAGE'S tour serves the dual purpose of promoting two singles, their current release 'Taboos' and the upcoming 'Xoyo', as well as previewing a newly-completed album that's due out shortly. Their passage around the gig circuit this week takes them to Birmingham (Friday), Cambridge (Saturday) and Huddersfield (Wednesday).

Revillo Fay *Pic: Justin Thomas*

The Passage *Pic: Kevin Cummins*

Altered Images *Pic: Peter Anderson*

Thursday 4th

Patrik Fitzgerald: Stratford

Aberdeen Victoria Hotel: **The EF Band**
Bangor University: **Mad Shadows**
Birmingham Barrel Organ: **Ida-Red**
Birmingham Mercat Cross: **Sky Diver**
Birmingham Railway Hotel: **The Last Detail**
Bolton The Gaiety: **Xtract/Limited Future/Rivington Spyke**
Bordon Robin Hood: **Undercurrents**
Bradford Manhattan Club: **Xero**
Bradford University: **Altered Images/The Bluebells**
Brighton New Regent: **Modern English/Troops For Tomorrow**
Brighton The Concorde: **Kevin Staples Group**
Bristol The Green Room: **Mind Tunnel**
Canterbury Alberrys Wine Bar: **2020 Vision**
Chadwell Heath Greyhound: **Long Tall Shorty/Scizzors**
Chesterfield Star Inn: **Our Pete & The Wage Slips/Jumping Jeannie & The 4½ Garden Gnomes**
Colchester Essex University: **The Cheaters**
Coventry General Wolfe: **Maximum Joy**
Coventry Warwick University: **The Stranglers**
Croydon Fairfield Hall: **Pasadena Roof Orchestra**
Eastcote Bottom Line: **Sticky Stuff**
Edinburgh The Buccanear Bar: **Beau Monde**
Glasgow Burns Howff: **The Special Guests**
Glasgow Dial Inn: **The Dolphins**
Glasgow Night Moves: **Eyeless In Gaza/The Laughing Apple**
Hemel Hempstead Cellar Club: **Spitefull Child/Hard Rain/Freebird**
High Wycombe Nags Head: **Howard Jones/Worlds Apart**
Hitchin The Regal: **OK Jive**
Inverness Ice Rink: **Morrissey Mullen**
Ipswich Gaumont Theatre: **Sammy Hagar/Grand Prix**
Leeds Warehouse: **A Flock Of Seagulls**
Liverpool Pyramid Club: **Dalek I Love You/Melt**
Liverpool Star & Garter: **French Lessons**
Liverpool The Mayflower: **The Rivals**
London Acton White Hart: **Tea Dance**
London Brentford New Red Lion: **Rodeo**
London Camden Dingwalls: **The Coasters**
London Camden Dublin Castle: **J. J. & The Flyers**
London Canning Town Bridge House: **Gerry McAvoy & Friends**
London Charing Cross Duke of Buckingham: **The Invisibles**
London City University: **The Hamsters**
London Clapham Rehabilitation Centre: **Keith Armstrong & Maddy Maze**
London Clapham 101 Club: **Matinee Idols/The Avengers**
London Covent Garden Rock Garden: **The Cuban Heels**
London Epping Blacksmiths Arms: **Jake Thackray/Dave Doddington**
London Fulham Golden Lion: **The 45's**
London Fulham Greyhound: **True Life Confessions/Hidden Charms**
London Fulham King's Head: **Basils Ballsup Band**
London Hammersmith Clarendon Hotel: **Teaze Dancer/Steela**
London Hammersmith Odeon: **Teddy Pendergrass**
London Hampstead Giovanni's Club: **Spartacus**
London Islington Hope & Anchor: **The Promise**
London Islington Pied Bull: **To The Finland Station/Les Nouvelles Cyniques**
London Kensington De Villiers Bar: **Gold Dust Twins**
London Knightsbridge Pizza on the Park: **Blossom Dearie & Dave Frishberg (for a week, except Sunday)**
London Lambeth The Angel: **Duphorias Last Dance**
London Marquee Club: **Mothers Ruin**
London Oxford St. 100 Club: **Black Roots/Original Creators**
London Putney White Lion: **3.P. Sweet**
London Soho Pizza Express: **Ruby Braff with Brian Lemon/Jack Parnell/Len Skeat (until Sunday)**
London Southgate Royalty Ballroom: **Crazy Cavan & The Rhythm Rockers**
London Stockwell Old Queen's Head: **The Blackout/Praxis**
London Stratford Green ManL **Paragon**
London Stratford Theatre Royal: **Lol Coxhill/Patrik Fitzgerald/Attila The Shouter**
London Tottenham Middlesex Polytechnic: **The Revillos**
London Victoria The Venue: **Huang Chung**
London Waterloo Royal Victoria: **Freddy's Feetwarmers**
London West Hampstead Moonlight Club: **Empty Vessels**
London W.1 Club Left at the Whisky A-Go-Go: **Vic Godard & Subway Sect**
London W.1 Embassy Club: **The Breakfast Band**
London W.1 (Greek St.) Le Beat Route: **Ray Shell & The Street Angels**
London W.1 (Gt. Portland St.) The Albany: **Room 13**
London W.14 The Kensington: **Chicken Shack**
Manchester Apollo Theatre: **The Teardrop Explodes**
Manchester Band on the Wall: **Jazz Afrika**
Norwich Gala Ballroom: **The Electric Guitars**
Nottingham Ad Lib Club: **Bombay Mice/Cato Street Conspiracy**
Nottingham Hearty Good Fellow: **Colin Staples Breadline/Ray Gunn & The Lasers**
Oxford Pennyfarthing: **English Rogues**
Poole Wessex Hall: **UB40/Nightdoctor**
Preston Guildhall: **Jets**
Preston Warehouse: **Flux Of Pink Indians**
Sheffield Limit Club: **Cuddly Toys**
Sheffield Red Lion: **Riot Squad**
Sheffield University: **The Beatroots**
Tunbridge Wells Assembly Hall: **Sad Cafe**
West Drayton Anglers Retreat: **The Wailing Pumas**
Wokingham Angie's: **Ian Campbell Band**
Worthing The Balmoral: **Fokker Triplane**
Yeovil Somerset Inn: **John James**

Friday 5th

Aberdeen University: **Eyeless In Gaza/The Laughing Apple**
Balloch Ben Lomond Hotel: **Spider**
Birmingham Barrel Organ: **Willy & The Poor Boys**
Birmingham Fighting Cocks: **Blurt**
Birmingham Mercat Cross: **No Faith**
Birmingham Polytechnic: **The Passage**
Birmingham Railway Hotel: **Teuser**
Birmingham University: **After The Fire/UK Decay/Ricky Cool**

Blurt: Birmingham

Bristol Stonehouse: **John James**
Bristol Trinity Hall: **Dislocation Dance/Maximum Joy**
Cambridge Sound Cellar: **Mari Wilson & The Imaginations**
Chadwell Heath Greyhound: **The Cuban Heels/Vane**
Colchester Essex University: **Lost Connections/Spasmodic Caress**
Coventry General Wolfe: **Eric Bell Band/Alien**
Coventry Ryton Bridge: **Streetlite**
Dudley J.B.'s Club: **The Pyramids**
Edinburgh College of Architects: **Those French Girls**
Edinburgh Nite Club: **Twinsets**
Fort William Milton Hotel: **The EF Band**
Galashiels College of Textiles: **Climax Blues Band/The Look**
Glasgow Night Moves: **Morrissey Mullen**
Guernsey C.I. The Hermitage: **The Pulse**
Ipswich Gaumont Theatre: **The Stranglers**
Launceston White Horse: **The Artists**
Leeds University: **The Teardrops Explodes**
Liverpool Tom Hall's Tavern: **Jazz Afrika**
London Acton White Hart: **The 01 Band**
London Brentford Red Lion: **Chuck Farley**
London Brixton Old White Horse: **Mr Clean**
London Brixton The Fridge: **Gonzalez**
London Camden Dingwalls: **Bambi Kino/Empty Vessels**
London Camden Dublin Castle: **The Electric Bluebirds**
London Camden Southampton Arms: **Jellyroll Blues Band**
London Central Polytechnic: **I**
London Chalk Farm Lock Tavern: **Harfoot Brothers**
London Clapham 101 Club: **The Papers/King Kurt**
London Covent Garden Rock Garden: **Black Roots**
London Elephant & Castle Southbank Polytechnic: **The Breakfast Band**
London Fulham Golden Lion: **Hank Wangford**
London Fulham Greyhound: **The B.M.T.'s/King Kurt**
London Fulham King's Head: **Salt**
London Hammersmith Clarendon Hotel: **The Dark/Insurgents**
London Hammersmith Odeon: **Teddy Pendergrass**
London Herne Hill Half Moon: **Mad Shadows/The Exciters**
London Islington Hope & Anchor: **The Dancing Did**
London Kentish Town Bull & Gate: **Crannog**
London Marquee Club: **Amazon/Legend**
London Peckham Newlands Tavern: **Duphorias Last Dance**
London Plumstead The Ship: **Persistent Gods/11.53**
London Putney White Lion: **The Republic**
London Southall The Seagull: **Jeep**
London Stockwell Old Queen's Head: **Mainland**
London Stockwell The Plough: **Southside**
London Stoke Newington Pegasus: **Juice On The Loose**
London Stratford Theatre Royal: **Talisman/Tribesman**
London Trent Park Middlesex Polytechnic: **The Ivory Coasters**
London Upstairs at Ronnie Scott's: **Lindsay Jackson with Porteous Corp.**
London Victoria The Venue: **Steve Gibbons Band**
London West Hampstead Moonlight Club: **The Flying Padovanis/The Legendary Tenfoots**
London Woolwich Thames Polytechnic: **Disco Void**
London W.C.1 School of Oriental & African Studies: **Clint Eastwood & General Saint**
London W.C.2 (Adelaide St.) The Centre: **Ritual**
Long Sutton Hall: **Point To Point**
Manchester Band On The Wall: **Oduduwa**
Manchester Cheadle Labour Club: **Prowler/Zanathus**
Manchester (Chorlton) Lamplight Club: **Victor Mature**
Newcastle University: **Otway & Barrett**
Newport Harper Adams College: **The Olympian Society/Fractured Nerve**
Northampton Old House At Home: **Bob Downes/Loaf Of Bread**
Norwich Gala Ballroom: **Black Slate**
Oldham CND Carnival: **The Beatroots**
Oxford Pennyfarthing: **Chinatown/Tranzzam**
Oxford University: **Altered Images/The Bluebells**
Paisley Technical College: **All The Rage**
Penarth Paget Rooms: **Crazy Cavan & The Rhythm Rockers**
Redbourne Youth Club: **Illegal 15/The Ejected Wormcasts**
Retford Porterhouse: **OK Jive**
Stafford North Staffs Polytechnic: **Mood Elevators**
St Albans College of Further Education: **Zounds**
Sunderland Annabels: **Cuddly Toys**
Sunderland Close Encounters Club: **Jets**
Swindon Church Hall: **Polemic Attack/Epsilons/Dirt/Annie Anxiety**
Warwick Red Lion: **Third Circle/The Collapse**
Wokingham Angie's: **Little Sister**
Wolverhampton Wulfrum Hall: **Trapeze**
Worthing The Balmoral: **Fokker Triplane**

Saturday 6th

Blue Rondo: Derby

Aberdeen Victoria Hotel: **Candy Cubes/Alone Again Or**
Birmingham Barrel Organ: **Orphan**
Birmingham Mercat Cross: **Handsome Beasts**
Birmingham Odeon: **The Teardrop Explodes**
Birmingham Redditch Valley Club: **Flying Objects**
Birmingham The Pelican: **The Rubber Vultures**
Birmingham West Hill College: **Marillon**
Bracknell South Hill Park Arts Centre: **Nigel Chippenham**
Bradford University: **Darts**
Brighton Conference Centre: **UB40/Nightdoctor**
Bristol Docklands Settlement: **Blurt**
Bristol Granary: **Tytan**
Bristol Green Rooms: **Streets Ahead**
Bristol University: **Pendragon**
Cambridge Sound Cellar: **The Passage/The Survivors**
Chadwell Heath Greyhound: **Scarlet Party**
Cheltenham College: **Point To Point**
Chesterfield Top Rank: **Bingo Reg & The Screaming Jeannies/Stuttering Jack & The Heart Attacks**
Cleator Moor Civic Hall: **Rough Justice/Registered Isolation**
Coventry General Wolfe: **UK Decay**
Crawley Southgate Church Hall: **007**
Derby Blue Note: **Blue Rondo A La Turk**
Derby Lonsdale College: **After The Fire/Top Secret**
Derby Rainbow Club: **The Nihilists/White Noize/Scapegoat**
Durham University: **Otway & Barrett**
Edinburgh Astoria Ballroom: **The Blue Cats**
Edinburgh Nite Club: **Eyeless In Gaza/The Laughing Apple**
Exeter Space X: **In The Red**
Farnborough College: **The Cuban Heels**
Folkestone Marine Pavilion: **The Dark**
Glasgow Queen Margaret Union: **Climax Blues Band/The Look**
Gravesend Red Lion: **Fokker Triplane**
Guildford The Royal: **Time**
Hastings College: **The Microdots**
Huddersfield Polytechnic: **Sad Cafe**
Keele University: **Mari Wilson & The Imaginations**
Kendal Brewery Arts Centre: **Jazz Afrika**
Kinghorn Cuinzie Neuk: **The EF Band**
Lancaster University: **Sammy Hagar/Grand Prix**
London Battersea The Latchmere: **The Extraordinaires**
London Brentford New Red Lion: **Boom 'em & Risk It**
London Brixton The Fridge: **I**
London Camden Dingwalls: **Tour De Force/The Hollywood Killers**
London Camden Dublin Castle: **Diz & The Doormen**
London Camden Musicians Co-op: **Five Or Six**
London Central Polytechnic: **The Ivory Coasters**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham 101 Club: **Europa/World Service**
London Covent Garden Rock Garden: **The Flying Padovanis/ton tons m'assai**
London Edgware Sparrowhawk: **Phill-Inn Band**
London Fulham Golden Lion: **Peter Green**
London Fulham Greyhound: **Shea Ramah/Civilisation**
London Fulham King's Head: **Sam Mitchell Band**
London Hammersmith Clarendon Hotel: **13th Chime/Happy Xmas Nicola**
London Hammersmith Odeon: **Teddy Pendergrass**
London Hammersmith Riverside Studios: **Steve Benbow**
London Hampstead Starlight Room: **The 45's**
London Herne Hill Half Moon: **The Republic/Dance On A Telephone**
London Islington Hope & Anchor: **Lee Kosmin**
London Kentish Town Bull & Gate: **Morrissey Mullen**
London Lambeth The Angel: **True Life Confessions**
London Leicester-Square Centre Charles Peguy: **Harry Beckett Quartet**
London N.4 The Stapleton: **Dave Ellis Band**
LondonN.19 Caxton House: **Zila/Dislocation Dance**
London Putney White Lion: **Chicken Shack**

Nationwide Gig Guide

London Regents Park Cecil Sharp House: **Sam Stephens & Anne Lennox-Martin**
London Southgate The Rox (at Royalty): **OK Jive**
London Stockwell Old Queen's Head: **Salt**
London Stoke Newington Pegasus: **Big Chief**
London Tottenham-Court Rd. The Horseshoe: **Fear Of Falling**
London Upstairs at Ronnie Scott's: **Lindsay Jackson with Porteous Corp.**
London Victoria The Venue: **Shakatak**
London Wembley Conference Centre: **Roy Drusky / Burnt Ash / Mustang / Philomenia Begley / Tammy Cline / Carl Gibson**
London Wimbledon Nelson's Club: **Root Jackson & The G.B. Blues Co.**
London W.1 Dover Street Wine Bar: **Gilly Elkin Band**
London W.1 Embassy Club: **Peter Straker**
Long Eaton Porterhouse: **Crazy Cavan & The Rhythm Rockers**
Loughton Methodist Church Hall: **Hell Kitchen**
Manchester (Ashton) Spread Eagle: **Rockin Horse**
Manchester Band on the Wall: **Al Cohn**
Manchester Polytechnic: **The Beatroots**
Manchester Portland Bars: **Private Sector**
Newquay Pentyre Hotel: **The Artists**
Oxford Pennyfarthing: **Snuffy**
Paisley Technical College: **Cuddly Toys**
Portsmouth Guildhall: **The Stranglers**
Redditch The Fox: **The Set/Formula**
Retford Porterhouse: **A Flock Of Seagulls**
Stoke The Vine: **23 Jewels/If All Else Fails**
Walsall Town Hall: **Trapeze**
Weybridge National College of Food: **The Cheaters**
Wishaw Crown Hotel (lunchtime): **The Pests**
Wokingham Angie's: **Juke Jump**
Wolverhampton Polytechnic: **The Breakfast Band**

Sunday 7th

Teddy Pendergrass: Croydon

Bathgate Cairn Park Hotel: **Spider**
Birmingham Barrel Organ: **Otto's Bazaar**
Birmingham Railway Hotel: **The Out**
Birmingham (Yardley) The Swan: **Video**
Bradford Manhattan Club: **Xero**
Bromley The Northover (lunchtime): **Bill Scott & Ian Ellis**
Cambridge Clare College: **Richard Thompson**
Carshalton Cottage of Content (lunchtime): **Foreign Legion**
Chadwell Heath Greyhound: **Oasis**
Croydon Fairfield Hall: **Teddy Pendergrass**
Croydon Warehouse Theatre: **A Cruel Memory / Adrian Hedley & Howard Lee / Anne Clark**
Dundee University: **Climax Blues Band / The Look**
Glasgow Night Moves: **Cuddly Toys**
Glenrothes Rothes Arms: **The EF Band**
High Wycombe Nags Head: **The Alligators**
Hinckley Corks Wine Bar: **The Collapse**
Ilford The Cranbrook: **The Exciters**
Ilford Palais: **007**
Irvine Amanda's (lunchtime): **Spider**
Kettering Kings Arms (lunchtime): **Dave Johnson Jazz Band & Guests**
Leeds Playhouse Theatre: **Jazz Afrika**
Leeds Royal Park Hotel (lunchtime) and Central Station (evening): **Volunteers**
Leeds Tiffany's: **The Stranglers**
Little Sutton Municipal Golf Club: **The Watersons**
London Battersea Arts Centre (lunchtime): **Bob Taylor's Full Frontal Rhythm Boys**
London Battersea Arts Centre (evening): **Jo-Ann Kelly's Second Line**
London Battersea Nags Head: **Jugular Vein**
London Bethnal Green The Green Gate: **Desolation Angels**
London Brentford New Red Lion: **Roadworks (lunchtime) / Rodeo (evening)**
London Camden Dublin Castle: **Road Apples**
London Charing Cross Duke of Buckingham: **The Invisibles**
London Clapham Two Brewers: **Results**
London Clapham 101 Club: **Rexy**
London Covent Garden Rock Garden: **Sad Among Strangers / Admit One**
London Covent Garden The Canteen: **Juliet Amiet & Errol Clarke**
London Finchley Torrington: **Dave Kelly**
London Fulham Golden Lion: **Dana Gillespie**
London Fulham Greyhound: **The Heatbeats / Catchermann**
London Fulham King's Head: **Johnny G**
London Greenwich Theatre Bar: **Zila with Dudu Pukwana**
London Hammersmith Palais: **Altered Images / Vic Godard & Subway Sect / The Bluebells**
London Islington Hope & Anchor: **The Waves**
London Marquee Club: **The Onlookers / The Times**
London N.II Standard Sports Club (lunchtime): **Young Jazz Big Band**
London Oxford St. 100 Club (lunchtime): **Digby Fairweather**
London Oxford St. 100 Club (evening): **The Blues Band / Alexis Korner / Morrissey Mullen / Stan Tracey Trio**
London Putney Half Moon: **Alan Price**
London Stratford Green Man (lunchtime): **The Funky B's**
London West Hampstead Moonlight Club: **Blurt**
London Wimbledon Nelson's Club: **The Deltas**
Manchester Apollo Theatre: **Sammy Hagar / Grand Prix**
Newquay Central Hotel: **The Winners**
Northampton The Romany: **The World Service**
Saltburn Zetland Hotel: **Carl Green & The Scene**
Stanmore Middlesex & Herts Country Club: **Mud**
Swansea Dublin Arms: **Bomber / Graham Larkbey**
Wigan Riverside Club: **Rockin Horse**
Winsford Civic Hall: **Sad Cafe**
Wokingham Angie's: **ESP**

Monday 8th

Aberystwyth University: **Sad Cafe**
Bedford The 5's Bar: **The Psy-kicks**
Birmingham Barrel Organ: **Mayday**
Birmingham Holy City Zoo: **A Certain Ratio**
Birmingham Mercat Cross: **The Thrillers**
Birmingham Railway Hotel: **Chainsaw**
Bristol Colston Hall: **UB40/Nightdoctor**
Bristol Locarno: **The Electric Guitars/Monomix plus videos**
Cardiff Great Western Hotel: **The Beatroots**
Chadwell Heath Greyhound: **Desolation Angels**
Croydon Cartoon: **Foreign Legion**
Edinburgh Playhouse Theatre: **Climax Blues Band/The Look**
Hatton Cross Hall of Rock: **New Recruits**
Ilford Cauliflower Hotel: **Original East Side Stompers**
London Brentford Red Lion: **The 45's**
London Camden Dingwalls: **Country Joe McDonald**
London Canning Town Bridge House: **The Helicopters**
London Charing Cross Duke of Buckingham: **The Pokadots**
London Clapham 101 Club: **Vendetta**
London Covent Garden Rock Garden: **Bonsai Forest / Things In Bags**
London Covent Garden The Canteen: **Flip Phillips / Eddie Thompson Trio (for a week)**
London Fulham Golden Lion: **Bob Kerr's Whoopee Band**
London Fulham Greyhound: **Stampede/Last Touch**
London Fulham King's Head: **Ginger**
London Hammersmith Odeon: **The Stranglers**
London Hampstead Starlight Room: **Ritual / Jagged Edge**
London Islington Hope & Anchor: **Baby 'n' The Monsters**
London Kentish Town Bull & Gate: **Big Chief**
London Peckham Bouncing Ball: **Triarchy**
London Ronnie Scott's Club: **Woody Shaw (for two weeks)**
London Stoke Newington Pegasus: **The Cannibals**
London Upstairs at Ronnie Scott's: **Redeye**
London Victoria The Venue: **The Lightning Raiders / Lords Of The New Church / The BMT's**
London W1 (Baker St) The Barracuda: **Uropa-Lula/Biting Tongues/Matt Fretton**
London W1 Gillray's Bar: **Fred Rickshaw's Hot Goolies**
London W1 (Gt Portland St) The Albany: **Harfoot Brothers**
London W1 (Margaret St) The Xclusiv: **The Feelers**
London W1 (Old Burlington St) Legends: **Zeitgeist**
Manchester Band on the Wall: **Dislocation Dance**
Southend Zero Six: **Le Mat**
Staines The Phoneix: **John James**
Swinton The Bee Hive: **Rockin Horse**

Tuesday 9th

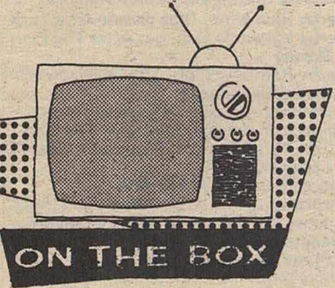
Birmingham Barrel Organ: **Cromo**
Birmingham Holy City Zoo: **The Bloomsbury Set**
Birmingham Mercat Cross: **The Ramparts**
Birmingham Railway Hotel: **Money**
Blackpool Cleveleys Hotel: **Rockin Horse**
Bracknell South Hill Park Arts Centre: **Bill Brunskill's Jazzmen**
Brighton Polytechnic: **The Microdots**
Broxbourn The Astor: **Spider**
Canterbury Kent University: **The Cheaters**
Cardiff University: **The Artists**
Darlington Lucinda's: **Carl Green & The Scene**
Leeds Parkers Wine Bar: **Xero**
Leeds Warehouse: **Mari Wilson & The Imaginations**
London Battersea The Latchmere: **The Extraordinaires**
London Camden Dingwalls: **Animal Luxury / Terry Vision & The Screens / Burpas**
London Canning Town The Balmoral: **The Wrecktangles**
London Charing Cross Duke of Buckingham: **Wit Of A Banker**
London Clapham 101 Club: **Man Ray / Exotic Pandas**
London Covent Garden Rock Garden: **Oasis / Kevin Kitchen**
London Elephant & Castle Southbank Polytechnic: **The Bollock Brothers / Crown Of Thorns**
London Fulham Golden Lion: **The Fix**
London Fulham Greyhound: **Miles Over Matter / The Reactions**
London Fulham King's Head: **John Spencer Band**
London Hammersmith Odeon: **Sammy Hagar / Grand Prix**
London Hornsey King's Head: **Main Avenue Jazzband**
London Islington Hope & Anchor: **The Swinging Laurels**
London Oxford St. 100 Club: **The Meteors**
London Putney Half Moon: **The Breakfast Band**
London Soho Pizza Express: **All-Star Jazzband**
London Stoke Newington Pegasus: **The 45's**
London Victoria Venue: **The Electric Guitars**
London Woolwich Tramshed: **Arizona Smoke Revue**
London W.1 (Wardour St.) Whisky A-Go-Go: **Nick Plytas**
Manchester Band on the Wall: **State Rhapsody Orchestra**
Manchester The Gallery: **Vacant Hearts**
Nottingham Browns: **Morrissey Mullen**
St. Austell Cornwall Coliseum: **UB40 / Nightdoctor**
St. Neots King's Head: **John James**
York Arts Centre: **Xpress**

Wednesday 10th

Aberystwyth University: **OK Jive**
Brimingham Barrel Organ: **021**
Birmingham Quinton Pucnbowl: **Teaser**
Birmingham Railway Hotel: **Ezra Pound**
Birmingham (Yardley) Bulls Head: **Roses**
Bournemouth College of Art: **Streets Ahead**
Bradford University: **Natural Scientist**
Canterbury Kent University: **Eyeless In Gaza / The Nightingales**
Chadwell Heath Greyhound: **Inner Vision / Army Sergeant**
Cheltenham Plough Inn: **The Roadsters**
Coventry Hope'N'Anchor: **Attrition / Aucadion**
Darwen Bogarts: **Strides**
Edinburgh University: **Sid & Sam The Ozalid Twins**
Fife Rothes Oak Hotel: **Spider**
Glasgow Doune Castle: **The Special Guests**
Huddersfield Polytechnic: **The Passage**
Leeds Pack Horse Hotel: **Xero**

Martian Dance: Marquee

Liverpool Warehouse: **Mari Wilson & The Imaginations**
London Battersea Arts Centre: **Mr Smith**
London Brentford New Red Lion: **Marmalade / The Mixtures**
London Camden Dingwalls: **Tribesman**
London Camden Dublin Castle: **The Jukes**
London Charing Cross Duke Of Buckingham: **The Invisibles**
London Clapham Rehabilitation Centre: **Frankie Armstrong**
London Clapham 101 Club: **Souls Valiant**
London Covent Garden Rock Garden: **King Trigger**
London Fulham Golden Lion: **Streetwalkers**
London Fulham Greyhound: **Another Pretty Face / Rue-De-Remarx**
London Fulham Peterborough Arms: **Duck Baker & Bob Cairns**
London Hammersmith Odeon: **Sammy Hagar / Grand Prix**
London Hampstead Starlight Room: **Headline / Foreign Legion**
London Islington Hope & Anchor: **The Cheaters**
London Kennington The Cricketers: **The Breakfast Band**
London Knightsbridge The Grove: **Fred Rickshaw's Hot Goolies**
London Marquee Club: **Martian Dance**
London Peckham Walmer Castle: **The Firm /The Elite**
London Plumstead The Shop: **Evil Minds**
London Stockwell Old Queen's Head: **Brunel**
London Wimbledon Nelson's Club: **The Fix**
London W1 (Dean St) Gossips: **The High Tide**
Manchester Band on the Wall: **Cousin Joe From New Orleans**
Manchester (Ashton) Shades: **The Politicians**
New Romney The Seahorse: **English Rogues**
Plymouth Polytechnic: **The Microdots**
South Woodford Railway Bell: **Original East Side Stompers**
St Albans City Hall: **Arizona Smoke Review**
Stanmore Middlesex & Herts County Club: **Hipnosis**
Stockton Behtley's: **Carl Green & The Scene**
Warrington Parr Hall: **Sad Cafe**
Winchester Art College: **Mono**
Wokingham Angie's: **All That Jazz**
York University: **Climax Blues Band / The Look**



Thursday February 4
The Medusa Touch (Jack Gold 1978) Turgid, insubstantial psycho-thriller from Gold, with Richard Burton tiresomely hammy in the implausible role of nutter endowed with power to do for buildings what Uri Geller did for cutlery. Lee Remick and Lino Venturi just about keep the mayhem moored in a believable world. **(ITV)**

Friday February 5
Zorba The Greek (Michael Cacoyannis 1965) The relentless larger-than-liveliness of Anthony Quinn's Zorba grates — and some of the Phil-i-sophical exchanges with meek little Alan Bates are purest goo — but there's an intermittently affecting tension between melancholy and higher spirits. Good music, too. **(BBC 1)**

Saturday February 6
The Darker Side of Terror (Gus Trikonis 1978) Ray Milland and Adrienne Barbeau in twisted plot about whacko scientist's cock-up with cloning himself. Psycho-dramatically camp. **(ITV)**

A Night To Remember (Richard Wallace 1943) Comedy whodunnit — crime author mixed up in real life New York murder investigation. With Brian Aherne, Loretta Young as bewildered husband-wife team. **(BBC2)**

Sunday February 7
Carry On Constable (Gerald Thomas) The permutations of caricature and blunder spin out into an infinite web of . . . oh, you know. Another early one — all the gang is here, all the gags too. **(BBC1)**

The Black Windmill (Don Siegel 1974) Routine espionage caper, disappointing Siegel direction, Michael Caine and Donald Pleasence. **(BBC1)**

Monday February 8
Revenge (Sidney Hayers 1971) Worthy British cast (Sinead Cusak, James Booth, Ray Barrett) in mundane manipulative melodrama — murder and vigilante-style revenge in a remote Northern community. **(ITV Thames)**

Honky Tonk (Jack Conway 1941) Lusty comedy western set in the Gold Rush days when men were men and women were grateful. So be warned, as canny good-time gal Lana Turner smoothly outwits amiable rogue Clark Gable, this is a strictly heterosexual set-up. **(BBC2)**

Tuesday February 9
Blue Fin (Carl Schultz 1978) After Sunday's *Mango Tree* and now this, starring Greg *Storm Boy* Rowe as a youngster on his dad's hard-run trawler, the Aussie season appears to be going a bit soft on us. Must be the poofter element. **(BBC2)**

Wednesday February 10
Son Of My Cousin, You Will Be Facing Up To The Future With Rectitude (Jaime Sanchez 1980) Another first for Harlech! Courageously stepping in where the Beeb feared to tread, the little region is giving the British premier to Sanchez's extraordinary debut feature, a box office smash in Mexico. Benito Hemmel stars as the greaseball con-man, Juan Harris his blond colleague, as they set out to fleece Robert Shaw in a complicated betting fix. And what a twist at the end! **(ITV Harlech)**

Ian Penman and Monty Smith

CONCERT COACH
EARTH WIND AND FIRE
AT THE NEC BIRMINGHAM
12th + 13th MARCH 1982
Luxury coach travel and best seats
£18 from London, Luton, Richmond on Thames, Bristol, Manchester, Grimsby, Lincoln, Hull, Leeds, Sheffield, Southend, Basildon, Grays, Romford, Edmonton.
£19 from Salisbury and Southampton.
£17 from Nottingham and Stoke-on-Trent.
For details and bookings:
HARRIS COACHES LTD
8 Parker Road, Grays RM17 5YH
Access and Barclaycard accepted for telephone bookings
0375 4801

THEATRE ROYAL STRATFORD E15
London's newest Theatre/Rock venue
Friday Feb 5th at 8.00
BUMPER REGGAE BILL with
TALISMAN
plus TRIBESMAN
Seats £2.50 in adv. £3.00 on the door. Present this ad. at the Box Office before Feb 5th and receive 50p off all seats.
Central Line tube to Stratford
20 mins from West End
LATE DRINKING!
BOX OFFICE 01-534 0310

MCP presents THE BEAST ON THE ROAD
IRON MAIDEN
AND THEIR GUESTS FROM THE U.S.A.
THE RODS
New LP
THE NUMBER OF THE BEAST
ODEON THEATRE, HAMMERSMITH
SATURDAY 20th MARCH 7.30p.m.
Tickets £3.75, £3.25, £2.75 Available from B/O Tel. No: 01 748 4081

KINGS HEAD
4 Fulham High St, SW6 :: 736 1413
Thursday 4th February £1.00
BASIL'S BALLS UP BAND
Friday 5th February £1.50
SALT
with little Stevie Smith
Saturday 6th February £1.50
SAM MITCHELL BAND
Sunday 7th February £1.00
JOHNNY G
Monday 8th February £1.00
GINGER
Tuesday 9th February £1.00
JOHN SPENCER BAND
Wednesday 10th February
Private function

* 100 CLUB *
100 Oxford St W1
Thursday 4th February
Live Reggae
BLACK ROOTS
+ Original Creators
Tuesday 9th February
THE METEORS

Andrew Czezowski's
Friday 5th February
GONZALEZ
9 pm — 2 am
Saturday 6th February
'I'
9 pm — 2 am
FUNK SOUL BLUES EVERY MONDAY 8-12 midnight
Open To Members 2pounds / Non Members 3pounds
EUROPE'S ONLY THERMO DISKO
390 BRIXTON ROAD LONDON SW9 Tel. 01 737 1477

LIVE ADS (01-261 6153)

ROCK CITY

TALBOT STREET, NOTTINGHAM
Tel. 0602 412544 Open 8pm - 2am

Friday 26th February £2.50 Adv
FASHION

Friday 5th March £2.50 Adv
THOMSON TWINS

Thursday 11th March £3.00 Adv
HAIRCUT 100

Wednesday 17th March £3.00 Adv
JOHN COOPER CLARKE + LINTON KWESI JOHNSON

Thursday 18th March £3.00 Adv
DAVE EDMUNDS

Friday 26th March £3.00 Adv
9 BELOW ZERO

Friday 16th April £3.50 Adv
JUDIE TZUKE

Must be over 18 years of age or over. Tickets from Rock City Box Office, Selectadisc, Victoria Box Office, Nottingham — RE Cords, Derby — Revolver, Mansfield — Pride, Newark — Record Shop, Grantham — Tracks, The Box Office, Lincoln — or by post from ROCK CITY. PLEASE ENCLOSE SAE.

TICKETS AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING
APRIL 26, 27 MEATLOAF

FEBRUARY
4, 5, 6 Teddy Pendergrass
8 Stranglers
9, 10 Sammy Hagar
14, 15, Alice Cooper
18 A Certain Ratio
20 Krokus
21, 22 Teardrop Explodes
23 Killing Joke
28 Depeche Mode
28 Anti-Nowhere League

MARCH
2 Blackfoot
4 Emmylou Harris
6 Mike Harding
7 Bo Diddley
10, 11 10cc
13 E.W.F. (Birmingham)
14, 15 Theatre of Hate
18 Buddy Rich
20 Iron Maiden
22 Maze
26–29 Motorhead
28 Thompson Twins

APRIL
4 Anti-Pasti
7 Elkie Brooks
9-12 Country Music Festival
11, 12 Carole King
23 Scorpions
26–27 Meatloaf

MAY
4 Gladys Knight
21, 22, 23 BB King/Bobby Bland
27, 28, 29 Ry Cooder

TELEPHONE CREDIT CARD BOOKINGS ACCEPTED.
PERSONAL CALLERS WELCOME.
POSTAL APPLICATION ENCLOSE SAE PLEASE.
SEND SAE FOR FREE LIST OF LONDON GIGS.

LONDON THEATRE BOOKINGS
96 Shaftesbury Avenue, W1. Phone 439 3371

HAMMERSMITH PALAIS

Derek Block presents
Dave Edmunds
the dB's
PLUS GUESTS
MONDAY 15th MARCH 7.30pm
ALL TICKETS 3.50
IN ADVANCE FROM BOX OFFICE 01-748-2812 KEITH PROWSE.
PREMIER BOX OFFICE. LONDON THEATRE BOOKINGS & USUAL AGENTS.

THE CHEAPER CONCERT CO

EARTH WIND AND FIRE

at Birmingham National Exhibition Centre, on 12th March 1982

Phone 02372 6219
for Pick up Points in
Bristol £15.35
Bath £15.35
Southampton £17.35
Swansea £17.35
Portsmouth £17.35
Devon/Cornwall £18.35
Cardiff £16.35
Bournemouth £17.35
Salisbury £17.35
Weymouth £17.35

Phone 051-709 4321
for Pick ups from
Liverpool £15.80
Chester £15.80
Birkenhead £15.80
Manchester £15.80

Phone 0472 57371
for Pick ups from
Grimsby £15.75
Cleethorpes £15.75
Lincoln £15.75
Market Rasen £15.75

Phone 0702 339724
for Pick ups from
London £15.65
Basildon £15.65
Romford £15.65
Southend £15.65
Grays £15.65

Phone 0533 786374
for Pick ups from
Leicester £12.50
Coventry £12.50
Rugby £12.50

Phone 0482 833150
for Pick ups from
Hull £16.00
Goole £16.00
Doncaster £16.00

Phone 0602 784645
for Pick ups
in the Nottingham area
£14.35

Iron Maiden, Meatloaf, Motorhead, Jam, Many other concerts.
Ring the above numbers for details

DIVERSEN at the BARRACUDA

1 BAKER St, W1 (903 2062)

Monday 8th February
UROPA LULA
Biting Tongues
Matt Fretton

Monday 15th February
Groove Groove Baby to
STARGAZERS
Diversen

9.30 pm — 2.00 am
The best dance music in town spun by Parody.
75 — "a double act"

Spuming out ectoplasm

presents SATURDAY 6th FEB
7.30 – 11.30 :: Adm £1.75
FIVE OR SIX
THE ORANGE CARDIGAN
PLAYDEAD
COLD WAR
at the London Musicians Collective,
42 Gloucester Ave, NW1

PVK *present*

BRIAN KNIGHT

(legendary Slide guitarist)
and his BAND

Friday February 5th
THE STAR
London Road, Croydon
Adm £1 R&B!

Saturday February 6th
NEW MERLINS CAVE
Margery St, W1
Adm £1 R/B!

MCP presents

Motörhead

Special Guests TANK

ODEON THEATRE, HAMMERSMITH
FRIDAY – MONDAY 26th – 29th MARCH inc.
7.30 pm
Tickets £5.00 £4.50 £3.50
Available from B/O Tel. 01 748 4081 Keith Prowse, LTB, Premier

---

Legends

Monday February 8th
ZEITGEIST
Tuesday February 9th
KISSING THE PINK
Wednesday February 10th
CALLING HEARTS

Admission £3.00 8 till late
½ price drinks up to 11pm
Restaurant open from 6.30pm — Set meal £7.50 includes free admission to see the band.

LEGENDS
29 Old Burlington Street, W1
Bookings 01-602 5975

Electric STADIUM

THE GREYHOUND

900 High Road,
Chadwell Heath, Essex
nearest B/R Goodmayes or Chadwell Heath.
No 98 Night Bus to Central London

Thursday 4th February £1.00
8pm - 12pm
LONG TALL SHORTY'S FAREWELL GIG
+ Scizzors

Friday 5th February £1.50
8pm - 12pm
CUBAN HEELS
+ Vane

Saturday 6th February £1.50
8pm - 12pm
SCARLET PARTY
+ Support

Sunday 7th February £1.00
8pm - 12pm
OASIS

Monday 8th February £1.00
8pm - 12pm
Heavy Rock
DESOLATION ANGELS
+ Support

Wednesday 10th February £1.00
8pm - 12pm
Kosmik Rock
INNER VISION
+ Army Seargent

Thursday 11th February £1.00
8pm - 12pm
RYE AND THE QUARTERBOYS
+ Cherry Boys

Scala CLUB CINEMA

KINGS CROSS 278 8052 / 0051

Thursday 4th February
Screwball comedy : Carol Lombard in
NOTHING SACRED 4.25, 7.30
+ **TO BE OR NOT TO BE** 5.45 8.40

Friday 5th February + Saturday 6th February
NOTHING SACRED 1.20 4.25 7.30
+ **TO BE OR NOT TO BE** 2.40 5.45 8.40

Saturday all night
11.30: EASTWOOD : **DIRTY HARRY** + **THE GAUNTLET**
+ **OUTLAW JOSEY WALES** + **MAGNUM FORCE**

Sunday 7th February
WAJDA TRILOGY 1.30 3.05 5.05
Oshima's **EMPIRE OF PASSION** 7.00
+ **THE CEREMONY** 8.55

Monday 8th February
Chandler Noir : **DOUBLE INDEMNITY** 3.25 7.05
+
BLUE DAHLIA 1.40 5.20 9.00

Tuesday 9th February
Sinatra in **MAN WITH GOLDEN ARM** 3.00 7.05 +
YOUNG MAN WITH A HORN 1.00 5.05 9.10

Wednesday 10th February
LAST TANGO 3.00 7.00
+
CARRIE 1.15 5.15 9.15

Thursday 11th February
Screwball comedy : **MY MAN GODFREY** 2.55 6.00 9.05
+ **HANDS ACROSS THE TABLE** 1.30 4.35 7.40

MOONLIGHT — STARLIGHT

100 West End Lane — West Hampstead Tube
Sundays 7.30 — 10.30

Thursday 4th February £1.50
THE WAVES
featuring Kimberley Rew + Empty Vessels

Friday 5th February £1.75
FLYING PADOVANIS
+ Lengendary Tenfoots

Saturday 6th February £1.75
THE GATECRASHERS
+ Stranger Station

Sunday 7th February
Lunchtimes 12—2 *Free adm*
LONE SHARKS

Sunday 7th February £1.75
BLURT
+ Mood Elevators

Monday 8th February £1.50
THE GIANTS
+ The Motives

Tuesday 9oth February £1.50
TOP SECRET
+ the Bears

Wednesday 10th February £1.50
PANIC BUTTON
+ Roxi & Trash

Thursday 4th February £1.50
MEMBRANES
+ Blind Venetions

Friday 5th February £1.50
DRASTIC MEASURES
+ The Gymslips

Saturday 6th February £1.50
THE 45'S
+ support
Sundays — CLOSED

Monday 8th February £1.00
New band night
RITUAL
+ Jagged Edge

Tuesday 9th February £1.00
New band night
LAST TOUCH
+ the Ballstics

Wednesday 10th February £1.00
New band Night
HEADLINE
+ Foreign Legion

AZTEC CAMERA

+ Special guests
FRIDAY, FEBRUARY 5th, 8pm
Kings College SU
Macadam Bldgs
Surrey St, WC2
Tel. 836 7132
£2.00 adv £2.50 on door

Music for Irish Freedom
Dudu Pukwana's

ZILA

+ DISLOCATION DANCE
Sat Feb 6th
Caxton House
St Johns Road
N19 (Archway Tube)
8-11pm £2/£1.50 on dole

FAIRFIELD HALL, CROYDON
WEDNESDAY, FEBRUARY 10th at 8pm

THE SEARCHERS

20th Anniversary Concert
All tickets £3.00
In advance from Box Office **01-688 9291**

MORE LIVE ADS ON PAGE 45

WIMBLEDON THEATRE

THE BROADWAY SW19 tel : 01-946 5211 and 5212

Friday Feb 12 at 8pm – C. & W. Rock & humour from
THE HANK WANGFORD BAND
£3, £2, £1.50

Sat. Feb. 13 at 8pm
Britain's Number One Folk/Rock Band
THE HOME SERVICE
plus Support £4, £3, £2.50

Cinemas

ABC West End Film Guide EMI

ABC 1 & 2 SHAFTESBURY AVE.

Sep Perfs. ALL SEATS BKBLE last perf Mon-Fri. All wknd perfs. Bar, pkg nearby

1: **ARTHUR** (AA)
Wk & Sun: 2.15, 5.15, 8.25 Late show Sat 11.25

2: **GHOST STORY** (X)
Wk & Sun: 2.0, 5.0, 8.0 Late show Sat. 11.00

ABC 1 2 3 4 & 5 FULHAM RD.

Seats Bkble Last Sep Progs. L'cnd bar
Doors open 15 mins prior

1: **BODY HEAT** (X)
Sep Progs. Wk & Sun: 2.0, 5.0, 8.40

2: **ARTHUR** (AA)
Sep Progs. Wk & Sun: 2.0, 5.0, 8.30

3: **RICH AND FAMOUS** (X)
Sep Progs Wk & Sun: 2.0, 5.0, 8.50

4: **GALLIPOLI** (A)
Sep Progs. Wk & Sun: 1.45, 5.0, 8.45

5: **GHOST STORY** (X)
Sep Progs. Wk & Sun: 2.0, 5.0, 8.30

ABC 1 2 3 BAYSWATER QUEENSWAY

1: **BODY HEAT** (X)
Progs 2.15, 5.00, 7.50. Sun: 5.00, 7.45.
Late show Fri & Sat 11.00

2: **ARTHUR** (AA)
Progs 2.50, 5.25, 8.0 Sun: 5.15, 7.50
Late show Fri & Sat 11.00

3: **GALLIPOLI** (A)
Progs 2.0, 4.55, 7.50 Sun: 4.55, 7.40
Late show Fri 11.00

ABC 1 2 3 & 4 EDGWARE RD.

1: **BODY HEAT** (X)
3.05, 5.45, 8.35. Sun: 5.45, 8.35.
Progs. 2.30, 5.10, 7.50. Sun: 5.10, 7.50.
Late show Fri & Sat 11.15.

2: **GHOST STORY** (X)
Wk & Sun: 4.45, 8.45
NIGHTHAWKS (X)
2.50, 6.45 Sun 6.45 Late show Fri & Sat 11.15

3: **ARTHUR** (AA)
1.30, 3.55, 6.20, 8.50 Sun: 3.55, 6.20, 8.50 Progs 3.15 5.40, 8.05 Sun: 5.40, 8.05 Late show Sat 11.15

4: **Monty Python's LIFE OF BRIAN** (AA)
2.0, 5.30, 9.0 Sun: 5.30, 9.0
AIRPLANE (A)
Wk & Sun 3.45, 7.10 Late show Fri & Sat 11.15

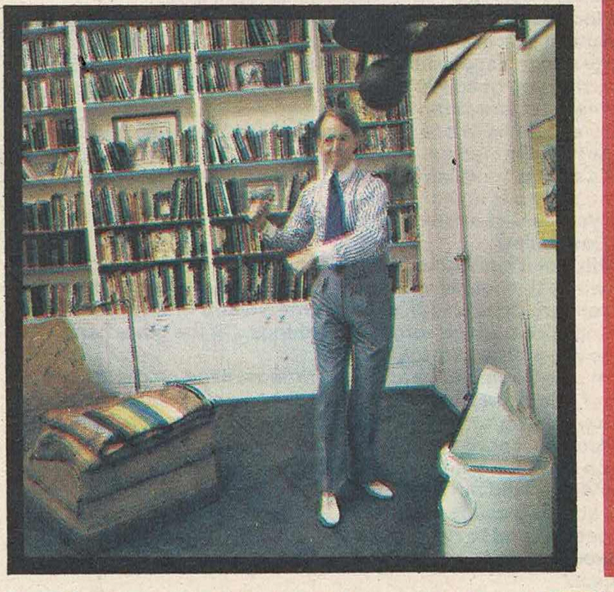
ENQUIRIES for all ABC West End Cinemas & Greater London
RING TELEDATA 01 200 0200 (24 HRS)
Progs at all cinemas subject to late change

WOLFE IN

CHIC CLOTHING

TOM WOLFE: HERE COMES THE MAN IN THE TRIPLE–BREASTED UNDERWEAR!

An exclusive interview with the pioneering author, wit and dandy, America's one and only Original Style Warrior, by US writer KRISTINE McKENNA. Photos: ANNIE LEIBOVITZ



IF TOM WOLFE didn't invent New Journalism single-handedly, he is certainly the man who popularized it. Regarded as one of America's most insightful — and hilarious — observers of the passing scene, Wolfe helped pioneer a controversial style of non-fiction writing that came to be known in the late '60s as The New Journalism.

Beginning in the '60s with *The Pump House Gang* and *The Kandy-Kolored Tangerine Flake Streamline Baby,* two collections of essays on American heroes and sub-cultures, Wolfe brought an unprecedented realism to reportorial writing and made it legit for newsmen to be passionate, personal and excited about their subjects. Rock writing, in fact, owes much to Wolfe for the outmoded journalistic traditions he helped revamp.

In ten books spanning the past 23 years, he's covered the pop arena focusing a probing eye on everything from Phil Spector to the astronauts, and addressing issues of class and status with irreverent glee. The latest golden calf to quiver 'neath Wolfe's barbed pen is modern architecture, which receives a thorough undressing in his new book *From Bauhaus To Our House.* Also new on the shelves is Wolfe's *In Our Time,* a collection of short essays, drawings and cartoons that shows him to be a skilled caricaturist.

Raised in Richmond Virginia where his father was editor of the Southern Planter, Wolfe went to Washington and Lee University where he majored in English Literature and was sports editor of the school paper. In 1957 he received his Ph.D. in American Studies at Yale, and went on to his first newspaper job at *The Union* in Springfield, Massachusetts. He then forged ahead to New York's *Herald Tribune* where under the tutelage of Clay Felker, Wolfe, along with Pete Hamill and Jimmy Breslin, breathed new life into the Victorian corpse of newspaper writing. The Five 'W's haven't been the same since.

Having long been a fan of Wolfe's, I figured what the heck, and wrote him a letter requesting an interview. To my surprise I received a prompt response saying sure, drop me a line and we'll set up a time. He writes, by the way, in an outrageously elaborate calligraphic script. So I wrote him back. And I wrote. And I wrote. And I called his publisher. Months went by and *still* I didn't hear from him. In a final act of desperation I sent him a dozen yellow roses — a gesture no southern gentleman could ignore — and sure enough, he called.

Wolfe's home, a modest apartment on New York's stylish upper east side, is tasteful, unostentatious and very much a writer's lair. Last year Wolfe and his wife Sheila Wolfe, an art editor at *Harper's Magazine,* had their first child and the plaintive wail of Alexandra Wolfe, emanating from a distant room, was the only sound to pierce the quiet of Wolfe's bookish sanctuary.

A notoriously extravagant clotheshorse, Wolfe positively reeks of Gatsbyesque old world elegance. He looks a good 15 years younger than the 50 he is, speaks in smokey tones reminiscent of Ronald Coleman and is in all ways quite dapper. He answered the door decked out in a black and white houndstooth suit, dark socks with cream coloured stripes picking up the exact shade of his shirt, single buckle suede shoes, tie with collar pin, natty cream kerchief perched in suit pocket — the works! After two hours of conversation he excused himself to go dress for dinner.

K.M.: Are you always dressed up?

T.W.: This is, I swear, my knockabout gear. I had a lot of hard physical things to do today.

What is it about formal dress that appeals to you?

To be honest I think I do it because it annoys people. I don't know what that says about me or why I should enjoy that. I first started wearing white suits in New York in the winter because I'd paid a fortune to get a white suit made and it was too hot to wear in the summer. My fellow reporters at the *Herald Tribune* were highly ticked off by the way I dressed. They tried to be good natured about it but I could see that they really didn't know what to make of it. One of them used to say, Here comes the man in the triple breasted underwear.

Why do you think some people find flamboyant clothing threatening?

People don't find it as disturbing as they used to but people are still threatened by pretentious dress — which is the only kind that's enjoyable anymore.

Who's your idea of a truly stylish person?

Oh there's no question who the most stylish person in America is, at least in men's clothing — Richard Merkin. Richard is a painter. He doesn't manufacture clothing but he does design his own clothes. He was an extra in *The Great Gatsby* and was the only person in the movie who looked as though he belonged in those clothes. He was so perfect that the camera kept coming back to him and many people ended up thinking he was really an actor.

Richard takes formal dress to an extreme much more inventively than I do. I just do a few things which amuse me and don't take a whole lot of thought. Richard takes it to such an extreme that, to use a term Ken Kesey used to use, he junks it through to the other side. It almost becomes bohemian. The usual gesture is to strive to appear casual, to shock the world by your apparent lack of concern about your clothing, but that's easy and besides, it's been done to death. When Jerry Rubin and Abbie Hoffman appeared on *The Dick Cavett Show* in body paint there wasn't much further to go in that direction. But to go in the opposite direction and take formality to an extreme can become outrageous and people are confused by it. They think yeah, he's got on a coat and tie, and they can't quite put their finger on what's unsettling about it.

What do you think dictates popular fashion? Magazine covers? The way people are clothed on television?

If I knew the answer to that I could make a fortune in the garment business. At the moment we're in a period of style ricochet. There was a time, of which we read in social histories, when there were trickle down fashions. People of wealth and culture would initiate styles which would gradually come to be imitated by the general populace. Then there was a second convolution of that where people of wealth would pick up on the styles of outlaw groups — which still happens today. The Tango, for instance, was originally a dance of Brazilian dockworkers in Rio, and its raw vitality came to be appreciated by the upper classes — sort of like the way they picked up on The Twist. Now, when you get into something like punk I think all the rules are off.

Punk was something that started in England. The word is American but as a musical style and style of dress, it started in England and there it had a certain organic meaning. It was a blatant raspberry at the British class system, as if to say, you say we're rotten? We'll show you what rotten is! You take on the name Johnny Rotten and have rotten styles and hairdos. It had some kind of meaning there. In America it was learned in magazines.

But if the kids who learned the styles in magazines felt truly rebellious wearing clothes, weren't the styles filling a similar function?

I don't think so. American children saw it in *Vogue* — and they probably didn't even pick it up in *Rolling Stone* for God's sake, it was probably in *Vogue* and *People* before it ever even got to *Rolling Stone.* Anyhow, if they saw it and said, Gee, lets do that, then it had no meaning at all other than that it was a new style. Ian's, which is a store I love around the corner from here on Second Avenue, had punk outfits long before there were people to buy them. They were ten minutes ahead of the game. I buy socks at Ian's. In fact, socks are the only thing I buy ready made. Socks are generally the last frontier in male dress. Everything else has been done. Everything I wear is a back number now.

Not if you're wearing it at an incorrect point in time.

That's true. The only thing I've been doing lately is gradually getting my collars made higher and higher, which seems to annoy people a lot. These high collars are very uncomfortable but you have to suffer for style. Evelyn Waugh said that the reason the British Empire fell was that colonial officers were allowed to wear short pants in hot countries. The natives lost all respect because how can you be ruled by a bunch of men in short pants? So you have to suffer if you want to be interested in these things. Not that I'm urging people to get interested you understand.

Why haven't you written a book on fashion?

I think it would be fun, but a book on fashion should include women's fashions, which don't interest me as much as men's fashions. I'd have to do a lot of work to figure out some things about women's clothes because there you really do get into information ricochet.

Do you have structured work habits?

Once I get started on a book I do. I try to make myself turn out ten pages a day.

Dressed Up?

Not always. Towards the end, and this happened with *Electric Kool-Aid Acid Test* and *The Right Stuff* which are the two really long things I've written, I started dressing in ways that would make it impossible for me to leave the house. I really can't stand to go around town in a turtleneck. I mean I have left the house in a turtleneck, but I don't want anyone to see me and I wouldn't go anywhere where I might see someone I knew.

Generally speaking, how do you think the masses look these days?

Actually they look pretty good.

I have all these fantasies about how I'd like to fix up my house but nothing ever happens — it just sits here. But I'd like to have a frieze done that would extend from the ceiling down about three feet and would include all the terrific people I see on Third Avenue. Third Avenue is the new Times Square. It's what Times Square was before it turned malevolent. Times Square used to be the place that if you were from out of town, you headed for to gawk and be where things were happening. Today people who know nothing else about New York, at least know that Times Square is forbidding, so they end up on Third Avenue which has a similar lure in that all the movie houses are there. Anyhow, in my frieze I'd want to have the skate boys in the shorts and Walkmen. They're fantastic! Some of them put on complete shows in the intersections when the light's red.

DID YOU grow up in a formal environment?

I grew up in Richmond Virginia and never thought of it as formal but things were always more formal in the south and probably still are. I never thought it unusual to have clothing custom made because my father always did it — not because he was interested in style, but it was just what you did.

It wasn't that big a deal, Actually, ready made clothing and being able to go into a store and buy all kinds of clothes in your size is a rather recent development — probably not more than 60 years old. People took to it immediately because it solved a lot of problems and it does cost a lot of money to have clothes made. I started having clothes made when I was a newspaper reporter in Washington making $95 a week. Not white suits or anything like that, but conventional materials that were shaped at the waist and had step collared vests. Chalk striped suits and a lot of stuffy clothes that you usually only saw on people who were on the board of Exon or something.

I started getting very involved with clothes in about 1959, but I didn't have any other vices then and still don't. I didn't play golf or tennis or ride horses or ski. The only sports that have ever interested me were team sports. I played baseball for as long as I could — semi-pro and college baseball. I thought I was great but I wasn't very good and never made professional status. Once that period of my life was over I was never interested in playing a sport for recreation.

Your new book, *In Our Time* includes a thing called "The Jogger's Prayer". I read it and couldn't figure out if you do or don't jog. Do you?

I don't. One thing I do, in fact I'm the only person I know of who does them, are the Royal Canadian Airforce Exercises. They're hard but they're over fast and you can do them any place so you can't find an excuse not to do them. You can find a million reasons not to jog.

What do you think is at the heart of America's fitness craze?

It's different for men and women. For women I'm convinced it's purely for looks. It has finally dawned on people that if you really want to have a good looking body and face there's no substitute for exercise. People have dreamed up everything else in the world but there simply is no substitute. With men the motivation is different. Men are all — or at least 95 per cent of them — like myself, failed athletes. As children in school it was drummed into them that the most important thing on earth, if you wanted applause, appreciation and popularity was sports. The myth of sports has been tarnished at the intellectual level, but not at the visceral level of being in school and seeing who gets the attention and all those great things.

You don't think rock'n'roll has superceded sports as the adolescent fantasy of choice?

I'm not that close to school anymore but I would doubt it. I would think that to this day there's still a great deal of reward associated with being a sports star in high school. A kid could be Johnny Guitar and that's certainly better than merely being a brilliant student who's going to benefit mankind, but I doubt it would be better than being a sports star.

What I mean by failed athlete is that men who jog and play tennis tell everyone they're doing it for health and recreation but in fact they think they're going to make a comeback. They think that at an advanced age, by which I mean past 30, they're going to achieve the stardom in sports that eluded then in their youth. They think that they're not only going to run the marathon, they're going to *win* the marathon and be on a magazine cover.

I know this because I go through the same thing. Last summer I came very close to going to a Boston Redsocks tryout camp. I was a pitcher when I used to play ball and to this day when I watch games on television I stand in front of the set saying they're not that good, they're really not that good! Intellectually I know this is nonsense and I couldn't possibly make a comeback, but viscerally that old emotion is aroused and something inside of me says, I know I can do it.

Do you think you'd have found success as a ball player more fulfilling than the success you've had as a writer?

Probably the best think that ever happened to me was I *did* go to a tryout camp for the New York Giants and was told after two days to just forget it. I was going to graduate school at the time and was very much interested in writing, so it wasn't a case of I'm going to be a baseball player or else. But those feelings associated with sports become so much a part of American males at such a young age that it ceases to have any logic to it. It's almost as if it's built into your synopses and somehow you have to do it if there's anyway you possibly can.

What would you say the equivalent secret obsession is for women?

Romance, to be candid. You can create all kinds of castles in the air, but on a visceral level I think women are driven to achieve status through love — which is not the same as status through sex or being Delilah.

How would you describe contemporary courting rituals?

The playwright Jean Kerr did a parody of *Bonjour Triste* that included the lines "our eyes met, our lips met, our bodies met and then we were introduced" and that sort of sums up the way things seem to be operating these days. This country is awash in a sea of sexual hormones right now and we may be sinking for the third time. It would be amusing to think that it will take the restoration of Victorian coquettishness to rekindle our interest in sex, but I'm not sure how valid that idea is.

CONTINUES OVER

WOLFE

FROM PREVIOUS PAGE

WHAT DO you think is the most overrated idea currently popular in modern culture?

There's a wide array of them. One of the most overrated notions — it's not much of an idea really — is that we arrive at certain architectural and painting styles because they're beautiful. In fact, it's competition within the world of architects and painters that govern those things. It's an intramural competition that most of the world doesn't realize is going on. "Winners" are developed and presented to the world accompanied by the explanation that this is beauty, and most of the world responds with, Gee, I suppose if they say so . . .

Another highly overrated idea is that pornography is a safety valve that gives people a harmless outlet for sexual energy. Violence in film is also often defended with a similar premise, although I think people are finally becoming a bit more realistic about the affects of violent films.

Do you think that man is, in fact, becoming more violent or is the media simply amplifying that aspect of his nature more dramatically than in the past?

I think people are becoming more violent, and I'll tell you why I find that to be true. You know that phenomenon known as "the on the stairs reaction" in which, after something humiliating has happened to you, you're walking up the stairs at night and you think of the comeback, cutting remark or gesture you should have made? I now find film reactions involving pulling out lazer guns and what not, running through my mind. And I'll say wait a minute! What is running through my mind — but there it is. Of course, revenge is a natural drive that has always existed. I think that a lot of people — men anyway — always feel like they have to settle things.

Do you think men feel more compelled to seek revenge than women?

On that level, yes. Maybe women just hide it better, but men seem to feel that they must get justice done right away, or at least as long as the world is looking. We're constantly fed violence as a viable way to deal with what one feels is an injustice and people are coming to use violence as a tool more and more. I must say, I do think McLuhan was wrong when he said the medium is the message. The message is the message and there's no question that people see violence as a quick solution to complicated problems.

I wrote a piece in 1966 called *Porno Violence* in which I likened violence to gambling. Gambling is the quick solution to economic competition. Rather than struggling for 20 years to build up a company, you go to the gaming table and either it happens right now or it doesn't happen at all. Violence is the quick solution to problems of status. You can achieve status either by doing something good yourself or finishing off the opposition. Unfortunately it seems that more and more people are opting for the second choice. Personally, I'm not the sort to pick fights with people.

Do people pick fights with you?

I've gone through a lot of hostility in response to things I've written but it never seems to come to blows — although I've heard tell of people who've sworn that the next time they saw me they were going to punch me in the nose.

Do you take it as a compliment that your work elicits such an impassioned response?

I suppose that is a sign that I wrote it well, but I have to feel that I've done a solid piece. Seldom have I accused anyone of anything worse than vanity but that seems to get to them as much as anything else.

WHY DO you live in New York?

I've asked myself that many times because there are many practical reasons why I should leave. The taxes are awful, the air is awful — a lot of things are awful. But I still find this city as exciting as I did the first time I ever dreamed of coming here. I still get a child's enjoyment out of riding on Park Avenue at two in the morning in a cab, looking up at the reflections in the glass on the buildings. That's the only time they look good, as a matter of fact, but they do look pretty good at two in the morning. When I was growing up in Virginia, the State Fair used to come to Richmond every year. It lasted for a week, as I remember, and God I loved it. It had this sense of a lot of people coming together to see what was happening, and I get the same feeling from New York.

What's the biggest disadvantage of success?

The advantages certainly outweigh the disadvantages.

Has success forced you to lead an insulated life?

No. Incidentally, don't take this as my assuming I've achieved that much success. Outside of one or two exceptions, writers are pretty minor league celebrities. Anyhow, success makes you think that you need a lot of things that you can merely afford — having a car for example. I don't need a car but I feel like gee, I really should have a car. Why should I stand in line at Hertz on some hot summer weekend waiting for some beat up Datsun that's all they have left? Damn it, I should have a car! So the damn thing sits in the garage.

Has your loss of anonymity hampered you in being able to work as a journalist?

A little, but it has its compensations. It's not a good thing to be known by the people you're reporting on because, like the Heisenberg Experiment, you become a factor in what you're writing about, which complicates things. On the other hand, it gives you entree to more things.

I'm sure I would have an easier time working on the second half of *The Right Stuff* — originally the book was going to take the space program up to the space shuttle. When I started working on it none of the astronauts knew who the hell I was, which was fine, but because of that it took a while to get interviews. I did have the advantage of anonymity though so I was able to become just part of the wallpaper.

Do people tend to regard you suspiciously in social situations, as though they're being sized up for some future writing project?

Right after I wrote *Radical Chic* I saw that all the time. People assumed that my stock in trade was going to parties and then writing about them. Inevitably some host or hostess would come up to me and say, Well, I suppose you've got your tape recorder on for this one, followed by a nervous laugh.

In the case of *Radical Chic* I arrived as a reporter with a notebook and pen and announced my presence to the Bernsteins, my host and hostess, but at that time they thought that anyone who was there couldn't possibly see anything funny in what they were doing. In fact, I have never written anything without first informing my subjects of my intentions.

Of the many subcultures and lifestyles you've observed, do any stand out as particularly sane, rational and fulfilling?

Pilots probably have the most fulfilling — and dangerous — lives of any people I've encountered because they're able to believe so completely in what they do. It's amazing. The morale of pilots never sank during the war in Vietnam. This world of what I refer to as the right stuff, this fraternity, was so all-embracing and its code was so paramount in their lives that the politics of Vietnam couldn't really intrude on it. It intruded in that it made their task more difficult and cost a lot of them their lives — they were getting killed right and left. While the psychedelic era was in full flower that was a fulfilling lifestyle because there was a religious fervour about it.

Don't all subcultures have what could be construed as religious rituals?

Often. This gets down to something that runs through much of my work because I do always have the same approach to every subject.

Everybody, I would say, lives by what I call a fiction absolute. Everyone likes to arrive at a set of values which if they were absolute in the world, if there really were a God up there, would make that person and his group terrific and supreme. The trick is to take these values, which are usually very self-serving, project them onto a cloud and worship them. See! It's up in the sky! That's what produces new styles of dress incidentally. People will symbolize their set of beliefs through dress, in addition to other ways, and the world will see it as a new style when actually it's a new or slightly different set of values. This can be anything from Mennonites wearing black suits with no lapels and long black dresses, to the clothing of the children at that big rock festival of the '60s . . . what was it? Oh yes, Woodstock.

IS IT POSSIBLE for a person's values to change radically over the course of their lives or do people tend to stick with the set of values they arrive at say, age 18?

Those basic values are likely to remain constant but you can change them by going through radical changes in the externals of your life. Joining a commune in the '60s was a way of renovating your values. People took on a new way of living, dress and drugs, and in some cases they did change their values.

Wouldn't you say that many of the people who experienced the alternative life styles of the '60s have proven to be fairly conservative today? In fact, many seem to have returned to the values that their parents instilled in them.

Not always. I've kept in touch with many of the people who were in Ken Kesey's Merry Pranksters, and although the Pranksters no longer exist as a body, I can't think of any of them who have gone back into the straight world.

But in a sense being eccentric and un-straight has become a career — a relatively straight career — for many of those people

I think it was more profound than that. It wasn't careering.

Did drugs play a major part in how deeply those people were affected by that experience?

Oh yeah, it couldn't have happened without drugs. People always underestimate the power of LSD. It scared me to death, but other people had what were to them real religious conversions on LSD.

Is that a valid religious experience?

It's as valid as any other. If you go back through religious histories you find that drugs played a part in a lot of them.

In Zoroastrianism there's a drug called haomo water which apparently is the same thing as Hindu soma, a narcotic the early Christians used. Saint Paul in one of his letters, I don't know if it was in Corinthians or Ephesians, admonished the early Christians to stop using so much wine in their ceremonies. If they had arrived at anything they could do it without wine. Kesey ended up saying the same thing — if it's worth doing we can do it without drugs.

Getting back to the new left, far from rejecting the values of their parents, the people involved were to a surprisingly large extent, Red Diaper Babies. They were the children of people who were liberals or sometimes leftists during the Depression. They were liberals who felt strongly about social issues and their children simply took the tendencies of their parents and instead of rejecting them, revved them up and took them to an extreme their parents never dared.

In the psychedelic movement you found people whose parents or grandparents were Fundamentalist Protestants who had a real religious fervor. We, with a sort of collective amnesia, have forgotten the fervor of Protestantism. Now we're getting a little hint of what it was like in the Moral Majority and TV evangelists, but it was something that was a major part of everyday life. In most towns in this country 100 years ago, anyone who aspired to anything above assistant at the feed store joined the Protestant church and got involved in it with a real passion. Well, it's almost as if it skipped a generation and the people in the psychedelic movement picked up that passion.

Can something like that be passed on genetically?

No, but there was probably something in the family all along. And again, they were not rejecting their parents' values so much as they were revving them up.

Kesey had this idea of taking the values of the American family, which he considered bizarre, and driving them to what he called the western most edge of experience, which to him was both the Pacific Ocean and a metaphysical notion. At the time he was telling me this, for example, the Buick Electra 225 four door sedan was considered a family car. A car with 427 horsepower and tailfins. Kesey said that by the standards of human history it was one of the wildest creations man ever came up with. And this is the family car! Bud and Dad and Mom and Sis get into this thing that'll go 140 miles an hour for a Sunday drive! They go to drive-ins with waitresses on roller skates, huge banks of fluorescent lights and backlit plastic — this is where people go in these dreamboats to get a hamburger at night! This is everyday family life! Kesey said this is so wild already you don't need to buck it, just rev it up and take it faster. Make the lights brighter until there's a light show in your head!

Kesey's own mother and father had endless arguments over what he was doing. They loved him and respected his talent as a writer but they thought he was wasting his life. Yet the family never broke. They'd be at the supper table having tremendous arguments about all this and it was a joy to hear them. I remember Ken's father, who died a few years ago, saying that if they ever made psychedelic drugs legal he'd go to Salem, which is the state capital of Oregon, on his hands and knees if he had to, and take care of the legislature personally. That was how strongly he felt about it. Yet there they'd be at the table thrashing it out. They obviously loved one another.

Do you think that family support was part of what gave Kesey the strength and charisma he had?

I have a feeling it was. It was an assumption in those days that people took drugs because they came from troubled homes, and I'm sure it did happen that way, but it wasn't true in his case. He was an A student, an athlete, social secretary of a jock fraternity, had a crew cut, a member of the drama club, his girlfriend was his childhood sweetheart.

So why did he choose to walk that tightrope?

I think because he took LSD. It's a very strong drug. He was and still is very psychologically secure — perhaps because he did have such a close knit family.

It's strange that we're talking about a closely knit family as an unusual thing. Why do you think that's become such a rarity?

Statistically it *is* pretty rare now. The divorce rate is over 50% and that's astonishing. That means that the natural outcome of marriage in America is divorce — that's what it's all about these days.

Why do you think that is?

It's two things. One, it's a result of the breakdown of religious beliefs, which was something Nietzsche predicted. Two, divorce is a luxury that many more people can afford now. It's expensive to get a divorce and I don't just mean lawyers fees. There are a lot of expenses saved when two people start a family and live together. If there were a serious financial depression the divorce rate would drop, but at the same time, we've now got this business of people who don't get married in the first place having children. There used to be a tremendous stigma attached to that. There still is, and people shouldn't kid themselves there's not, but it's nearly OK.

HUMOUR IS a dominant element in your work. How would you describe your sense of humour?

Very seriously. When people start describing humour they really become deadheads.

Can humour be learned?

I don't think so. Somewhere at the bottom is people's comic misperceptions of their own role in the world. Vanity is what is likely to make people funny and I think everyone is terribly vain if you know what areas they attach importance to. Actually you've opened up an extremely complicated subject. Have you ever read a book on humour? They're just dreadful.

Personally I'm convinced that questions of status are at the heart of all humour — even wordplay and puns. Puns are funny if, in the opinion of the listener, understanding them requires superior intellectual development. You're elevating your status by understanding the pun. If only you and a handful of people get it then it's funny. At Harvard back in 1946 it was considered funny to call all non-white Protestants wogs. Why was it funny? Because it set you and your group apart and gave you a superior status to laugh at these people. When using such a term became socially repugnant, then it cost you too much to enjoy it and you stopped laughing.

Is there always some hostility and aggression in humour?

Not always. A lot of it is laughing at your own kind, which also sets you apart: I'm able to laugh at people like me therefore I'm not as bad as most people like me because they don't even know they're ridiculous. At least I know I'm ridiculous and that gives me a few points. This was put very well by Michael O'Donaghue, who was one of the founders of *The National Lampoon*. Asked why people found the *Lampoon* so funny, he replied, It's different from other forms of humour. The usual type of humour is the Woody Allen School which says 'I'm a schmuck, you're a schmuck, so lets laugh at each other. Our approach is we're OK, you're an asshole. But again, both hinge on a question of status. See how boring explanations of humour are?!

What things bore you that most people consider fascinating?

I don't watch television. I've had it with that, although I don't think television is to blame for America's illiteracy. The fact that writing isn't taught in school is the cause of that. I attended a school where you had to write compositions in every class from physics to latin. Writing is a very artificial thing. You're taking sounds and converting them into images on a page and it takes twelve years to learn how to do that, even at the minimal level of competence required to write an impersonal letter to somebody.

For some reason the people who run the schools have come to believe that you pick up writing the same way you pick up language, which you pick up quite naturally as children. But you don't learn to write that way.

To what degree can writing be taught? No one taught you your style or the point of view you bring to bear on your subjects.

That's true, you can't teach style, but I am convinced you can teach people to think. I think we're going to see a change in the situation shortly. There is now such a separation in status between those who read and those who don't that, for social reasons, reading and writing and going to make a comeback. After the Second World War it became such a status necessity to go to college — quite aside from any reason you might have for going to college — that everyone who could possibly do so sent their children to college. There was often nothing for them at the end of the line after college, but going was just what you did. I think a similar sort of thing is going to happen with reading and writing. It will become what you do to prove that you're not one of those dolts who just watches television.

You had a ritzy Ivy League education. Do you think that was instrumental in the success you've had in life?

I think it was a big advantage. I had probably as good an education as you can get in America. It was one that placed a tremendous emphasis on writing and work. You were made to feel that one had to work at a thing untiringly. I keep in touch with the high school I went to and it's still a great school — Saint Christopher's in Richmond Virginia.

How responsible do you think the arts are for the moral climate of the culture? Do you think they shape values, or merely reflect already existing ones?

Art tends to reflect the values of the artist who made it, Movies, I think reflect the values of the writers and script people.

But if a movie has a 30 million dollar budget to state its case, isn't it a pretty good chance that the public will buy that bill of goods?

It all depends on what it is. Actually there are still some Victorian taboos that are not violated. For instance, there's a taboo against having children kidnapped then killed. We think of Victorian taboos as having to do with sex, which they do, but they also had many taboos against unseemly portrayals, and that sort of thing was considered unseemly. But you're quite right in one respect.

I must say I was amazed when I saw *Raiders Of The Lost Ark*. I read reviews saying how much fun it was but it was the bloodiest picture I ever saw in my life, and it wasn't that funny. It was supposed to be campy but the camp it did have was very hollow.

CONTINUES PAGE 45

One Hundred reasons to be cheerful

Haircut 100

Kilburn

PART ONE

Hatred for Haircut 100 comes from *those very ill people* who — if you want to know a secret — would rather still be wearing their hair long and their trousers flared or their hair spiked and their trousers saturated with cider and semen, despite the fronts they carefully maintain. Haircut irritate those people the splendid and wonderful amongst us have learnt to treat with spiced disdain, those whose minds don't reach any further than the corner of the street or the edge of their fear. I'm not going to work myself into a sweat of explanation: I'll just casually skip onto the points. Haircut gaily slip through the barriers and barricades set up by ignorant and self-important historians, and exist not in connection with any strict movement, and what this means, somewhere, is that Haircut 100 are another one of those acts for whom the type of criticism you're deluged with by these undesirable and unhappy pop papers is considerably irrelevant. There are, coincidentally, about 100 of these acts.

Haircut 100 can never have much influence on the real way of the big world other than as a spark or two of momentary fun combining with other sparks of momentary fun to light up a few unnecessarily dark corners. So I cannot just for the sake of the poor moaners who are always with us criticise Haircut for not measuring some exotic quality or for not determining the contours of current ideological argument or for not reaching down into the dark or for not. . .

With a boyish whoop, I flop into the decision that they're a happy abstraction of lines and surfaces, and they're not actually designed to penetrate into the slaughter-houses of the world. They're as inspiring as the Tjeoaborg Dog, no more, no less, no bitter gossip, no biting wit . . . and they do absolutely nothing, unlike Duran Romance or Modern Duran, to sadden or impoverish us. And so on . . . to a point.

PART TWO

Here I go, snipping away at the 100 things I wish to say about the Harcut constitution: the memos, minutes, notes, summations, theories, lies, exaggerations, beliefs fall to the floor and I pick a few up, blow them towards you. These suggestions and serious feelings itch slightly more than a Haircut song which, it must be said, is as lethal only as much as a razor blade being gently pulled along the palm of your hand. Here I go, snipping with points. . .

PART THREE

A Haircut song, a very pinky-blue thing, is generally as sexy as a peck on the cheek, as daring as a Dali print, as durable as a piece of tissue paper. In a number of very real ways Haircut 100 are a piece of tissue paper wrapped around the slimy stone of rock and roll history and that tissue paper will never rip. In other more felt ways a blow of the nose on the tissue paper of a Haircut song would be a mercilessly messy business. Then again, and again, everyone in the human race knows that a tissue can wipe a smile onto your face. And so on . . . past the point.

PART FOUR

Haircut 100 are from a rival Enid Blyton book to Altered Images or Depeche Mode or Madness, and this image or notion or hot water bottle can be more disconcerting than the frantics of the name-calling, stool-drunking oi-itch clan who've emerged from a minor Jimmy Pursey song and who are too simply and easily assessed. These Blyton books have been infected by devious visions of total possibility, fizzing versions of fun and games. So that really — truly! — we end up with Alice in Wonderland rather than Famous Five . . . or, in Haircut's case, P. G. Wodehouse rather than Sven Hassel. Certainly a much less *guileless* reaction against the limitations of logic, language and lunacy than *those very ill people* are concerned with pretending. Being fair, it's not all wishing into the wind, not at all.

PART FIVE

When Alix of Stimulin sings, tongues come out to play and mouths get very interested. When Nick of Haircut sings, hands are held and normal sensibilities get just a little giddy. Nick's growing following — he's getting more fans every minute of the day and these fans are girls and they're growing all the time — prefer this gentle touch, possibly because of the possibilities hidden inside Nick's profoundly naughty eyes and suggested by those well chuffed cheeks. Nick bristles with natural goodness, bursts with the fabled boyish joy of the English '20s, stands firm against all manner of strains and stresses, alive with ridiculous possibilities. The next step, or the next embrace, is Alix. From lilac to dark purple, from soft fur to hard muscle. Alix is aware of the grey areas of desire: Nick clings to a blissful ignorance of the grey areas. Alix is for the girls who have stopped growing.

PART SIX

Nick is one of those gleaming, blooming pop boys girls grow bored with. But, the point is, for now . . . Haircut 100 get such a sudden screaming adoring kiss me look at me it's-a-long-way-from-the-Rock Garden response only indirectly because of the songs. The audience at Kilburn had their Haircut, and it was a really and artificial combination of occasion, optimism, energy and that mythical permissible boyish charsma that kept the necks of Harry Wharton and Bob Cherry exceedingly clean. So this was not so much a rock concert, or even a pop concert, as much as an unforced, uplifting exchange of hope, happiness, confidence and liveliness — free, if only because of it's disarming simplicity, of most of the repressive associations and rituals that usually destroys the natural effervesence and spirit of such an occasion. It would be appallingly pedantic to pick holes in the clean Haircut jumper, and even more pointless to deny or denigrate the light Haircut 100 shine purely because of their lightness. They lack the stiffness and conditioned cleanliness of the pre-punk teenybop groups, and they don't merely mimic the thin buoyancy of pop whilst diluting the unseemly 'energy' of rock — they reject playing along with the sterile terminology and respond wholeheartedly to their own instincts. They're *alive*, and they show it. This is more important than their current inability to write more than one or two great songs.

Haircutting up a rug

Pic: Peter Anderson

PART SEVEN

It's the moment that matters. That moment where Nick stared into the camera and rocked his head and raised his eyebrows, including in this action over 100 small jolts to the imagination. It's moments like this that make it more than a game.

PART EIGHT

'Favourite Shirts' along with 'Happy Birthday', 'It Must Be Love' and 'Just Can't Get Enough' could be, in some perfectly sensible person's book of lists, a complete history of British pop on one e.p. 'Favourite Shirts' does four or five things to imply that it's more than possible Haircut will be able to consistently transfer or translate their discriminating optimism into The Song, and make their feelings and findings strong enough so that a point is reached where the whole thing takes on a life of it's own. It may never happen, but then around here it rarely does, and Haircut 100 certainly have the desire, and the faith in independent, internal vitality of The Song, to be much more than the flimsy, fanciable, fashionable speck of stardust. Most people thieving and skiving through the pop world never get close to a 'Favourite Shirts.'

PART NINE

So whichever way you look at it, however and through whichever view finder, the essence of Haircut 100 is 'optimism' (such radical hope!) with faint traces of dedication, independence and stupidity. In the boyish whoop exists the Haircut feeling: it can only get better, and it can only get better if you want to feel *alive*. After all, who wants to be distracted.

PART 100

You must be itching quite a bit by now. Was I to the point?

Paul Morley

Mari Wilson And The Imaginations

Dingwalls

TO TALK about Mari Wilson And The Imaginations it is necessary to consider setting and presentation because they are factors fundamental to a group whose mainstay lies in the style and trappings and the suggestions and associations of a bygone era.

Dingwalls is not a place to enjoy a group like The Imaginations. In fact Dingwalls is not a place to enjoy a group. In fact Dingwalls is not a place it's a nightmare.

The Marquis De Sade gets his revenge on all the rock corpses, liggers and groupies. Shoves them all into the most malformed, moribound hellhole imaginable, plays an endless flow of primetime Motown and everytime you go to dance, anywhere you go to dance you're in somebody's way, the path of the toilet door, the queue for the bar or spilling someone's drink.

This place has all the charm of a shithouse rat and is just as dangerous. During the Imaginations set I sat at the side of the stage perched on some manner of high voltage equipment while water poured quite freely from the pipes that surround the hall. I say that hoping someone from Camden Town Hall reads the *NME*.

But, wohzamara Gavin — enjoy yourself. Remember . . . goodtimes, the '60's, bubble gum, party frocks, caucasian menswear, bee hives, coloured plastic transistor radios, RSG, Woolworth's dansettes and Cathy McGowan. Mari Wilson and The Imaginations go to some length to create and invite you to their world. It's contrived, but I don't think that's much of a problem, it's a patchwork of plastic popular culture — a sort of homebred artform for people raised on *Smash Hits*, the one eyed parent and The Human League.

What it is is Mari and her five piece band (The Imaginations) her female backing singers (The Marionettes) and her male backing singers (The Seatrains). An ultra smarmy MC parody from The Seatrain starts off the show. His name (alter-ego?) is Hank ("Hey do you know what Hank rhymes with" says Mari at one point) and his character act becomes quite expansive and

Dexy's midnight trots

OVER PAGE ➧

◆ FROM PREVIOUS PAGE

.njoyable during the set, he seems to be really into it. The girls don't do much in this line, they act as a sort of shadow to Mari so they smile, mime and join in the choreography. Hank's partners look a little out of it when they go for a clockwork run around the stage but visually the musicians add to the effect — black suits, slicked hair and white polo necks.

A pity that . . . most people in Dingwalls couldn't see the stage and there was barely room for the whole cavalcade to do their Young Generation on methedrine stint properly. A crying shame, too, that the sound was the sort of thing the RSPCA use to exterminate sick dogs, that the Imaginations make Portsmouth Sinfonia sound like Booker T and The MG's and the quality of the songs on offer made Harold Robbins look like F. Scott Fitzgerald.

I'm not saying I don't like the things Mari Wilson is trying to do or the things she is trying to tell us (little secrets and big laughs) but I see a lot of rents in her intent. There are enough surface attractions and audience involvement with the guile, sex and media allusions to signify that by the end of the year The Imaginations could be BIG NEWS.

But they'll never touch my heart or move my feet or make a hit record if the musicians can manage little more than what is a pathetically stodgy and stubborn rhythm. Motown, Motown, Motown — I couldn't help feeling that every song was a mortal reflection of what need not necessarily be unreachable Godlike moments, but where was the beat baby? The group were gnarled and sweaty. They delivered everything in puffy percussive fists, there was not *the vaguest notion* of style, shimmer or scintillation. These musos could have been playing for a scabby pubrock outfit somewhere in the bowels of time and would have been as at home as the pool of vomit in the urinal.

This constricts Mari and the girls, cheapens their worth and cements reservations — we look for the art in their heart, the motion through their emotion and we look and we look and all we find is shrapnels of commercial bric-a-brac crying out for skilful and sympathetic reconstruction. Everything is chopped into clumping blocks there is no room for dazzle or flirtation — dance — chant — clap — thrash. And I just stood still (well sat actually). I wanted to spin, get lost in some depth or skip from a trick to a flight. Instead all I got was the aural equivalent of a glass of old dishwash.

Actually when they hop back a decade and go into the '50s — you remember, soda pops, quiffs, hula hoops (don't start that again) — they can come up with something very cogent and make it sound fresh and new. 'Rave' is 'Jailhouse Rock' meets Dion on dexys — a rasping sax and a mighty choo-choochchuggle — pure magic comic drama. But coming at the end of the set it's obviously an energetic safety valve for the controlled pop cabaret of the rest of the evening — no-one could dance that fast all night.

When she sang 'I've Had Enough Of You' I couldn't help thinking that the feeling was mutual. Something will have to be done with her group and her song arrangements, a little space, care and attention. Until then just save the last dance for me. I can't say fairer than that.

Gavin Martin

PARALLEL LINES

Keith Allen — Pic: Andrew Luckhurst

All Who Sail In Her

Deptford Albany

"ALL WHO sail in her" at the new Deptford Albany is a play, a musical, which draws obvious, though nót vacuous parallels between the 1890's and the 1980's, to make salient points about *things which still need to be done.* Although it hits the targets of the corruption of labour politicians and the purely palliative effects of Charity, it resists the trap of a cynical refuge in 'history repeats itself' defeatism.

The weakest material is all in the first 15 minutes, so after a slightly dodgy start the show gains useful momentum, particularly with the appearance of dancer Jane Darling, and singer Debbie Bishop.

The show's essential cheering point is its optimism. An optimism which is not founded in naivete, or a glib and superficial cheerfulness, but a firm and realised self-respect.

The Albany Institute opened in 1897 "to counter Social Evils consequent upon Poverty and Hardship". Through flashback technique the past and the present are merged in a pointed simultaneous moment. The play incorporates its own criticism — its self-indulgence in the sense that it exists for the purpose of the opening of the present theatre — in other than a smarmy bourgeois manner. It has more to say than an imploding theoretical self-reference. It also has the directed emotion of Debbie Bishop's vocals which make sense of the Hope expressed in the play's concluding music.

The narrative makes its statements with sufficient wit to make it more than lively entertainment for the Converted. But where the play really has Something Extra is in its incorporation of Keith Allen both as Actor, and night-club comedian, able to engage the audience in more than the expected 'audience participation' routine. Integration and Dramatic Unity are irrelevant distractions from the context provided for both dramatic and free-associative effect. Left-Wing Humour has been done to death badly, but there are some New Jokes here. And Jane Darling's emotive dancing communicates in an important extra-verbal manner.

This is more than glib, sympathetic politics, and a bit more than a lovely time. Though, it must be said, bar prices *are* encouraging.

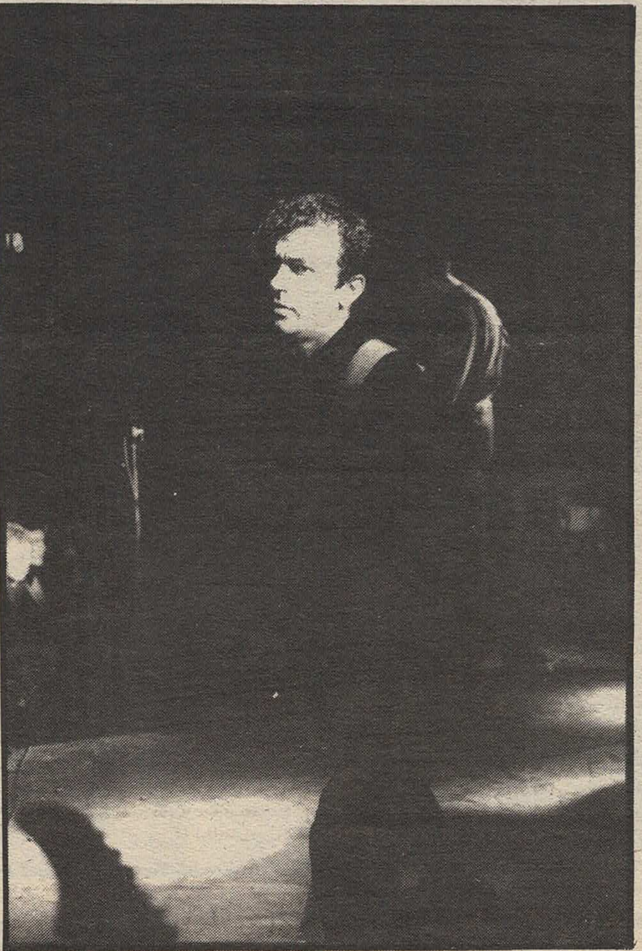
Its run continues and finishes this Friday through to Sunday. Go and negotiate the one-way system.

Mark Cordery

PLAYFUL MATES

The Stranglers

Hemel Hempstead Pavilion



Hugh Cornwall — Pic: David Corio

AS A LIVE proposition, The Stranglers have eluded me until now. The exceptional crunch of this show made me wonder why.

Of course, the wizened old masters of a particularly surly outrage have cause to rap their performance into its strongest shape. The improbable success of 'Golden Brown' has rekindled The Stranglers' support to the extent of pushing them beyond grass roots loyalty onto playlists and pop shows like never before.

They are bluff enough to deal with it without breaking that sneering stride, maybe — The Stranglers camp is apparently a mix of morose surprise and a 'knew it would happen' shrug — but that it took a featherweight bauble like 'Brown' to do it is an irony that Hugh Cornwell, the most maligned of rock intellectuals, probably enjoys.

All the same, it shouldn't be forgotten what a strong grip the group already has on the paying audience. The criticial groans accorded 'Meninblack' and 'La Folie' hardly reflect a calamitous decline in public interest, consult your poll selections for the evidence. The Stranglers' regimentalising of punk attributes and their weird crossover appeal — a bullyboy aggression diverted by a different sort of melodic strength in their songs, topped off with a mockingly baroque sense of atmosphere — have made their legions dogged in their faith.

In opening with a relentlessly powerful 'Down In The Sewer' they seemed to shake their ancient anthem until its bones rattled; and having settled a score with their 'punk' trappings they turned to their recent music with scarcely another backward glance. The memory of the dour playing on 'La Folie' was buried by a conviction — it can hardly be termed 'enthusiasm' — that managed to connect all the way through. There wasn't a single song without interest.

Nothing makes The Stranglers very compelling to look at. They want to be hidden men now. They seldom speak. The dreary uniform black they wear reduced them to simple shapes, scrawny or rotund as applicable, further disguised by the elaborate tricksiness of the light show. Greenfield is masked by his machines, themselves draped in black. The drummer is Jet Black.

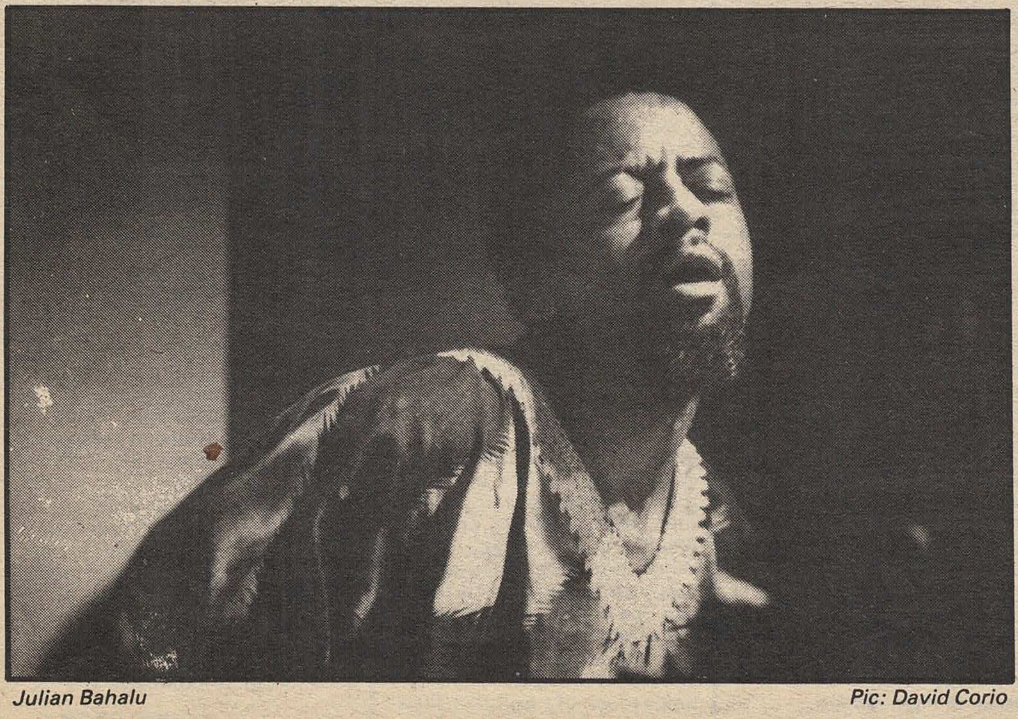
As this only serves to emphasise the punitive qualities of the sound, though, it's almost exemplary. With Burnel and Black a more cohesive team the rhythm is severely bound up, enough to allow Cornwell's guitar to hatchet the basic chords to ribbons. The keyboards have never been better used. Often restricted to a nebulous rumble they would abruptly squawk out in a gibbering electronic shower to resuscitate any song that seemed about to fold in on itself.

What saves the repertoire from becoming a mere wallop is its sheer intelligence — something that almost told against them. 'Duchess' and an utterly ferocious 'Tank' were obvious winners but the 'La Folie' canon is difficult and requiring of concentration by any audience. That Cornwell (in superb voice throughout) worked through it with such a sullen determination seemed to invest it with uncompromised rewards for the taking. It seethed with a shackled fury.

Just a good night? I thought The Stranglers recaptured the excellence that made 'Rattus Norvegicus' (for all its hatefulness) so insistently playable; though darker, and even darker yet. What a strange group of pop stars.

Richard Cook

RHYTHM 'N' ROOTS



Julian Bahalu — Pic: David Corio

Jazz Afrika International Rhythm Orchestra

100 Club

ROUGH-CUT in their enthusiasm, groups that make up a bill like this — a staple Friday attraction at the frowsy old 100 Club — work primarily under a spell of rhythm. What determines their success rate is the depth and dignity of manners they embellish the movement with.

The eight of International Rhythm Orchestra, nominally led by saxophonist Dave Bitelli, jostle mutally inside a communal jive ethic that is sometimes exciting, mostly enjoyable but finally too willing to find a routine, workmanlike rather than inspirational.

Amenable to trading under a heading like 'salsified jazz-funk' their pillagings take in fields as divergent as samba and simulated dub. When they do a couple of Taj Mahal tunes it seems apt to acknowledge that great universal.

It's simply that too much reliance is placed on the percussion trio at the roots of the sound. Easy to let the sweet hands take the strain, and a temptation to grow lax and lost in the vim and razzle. The trumpet-trombone-sax section are content to ride the rhythm and play the most basic of charts; the same solo is on recurrent rerun. I don't especially enjoy carping at fun music like this: I want to hear it get better.

Jazz Afrika, the latest venture by drummer Julian Bahula, cut deeper. Though far less immediate in impact the measured flow of their playing stoked a steady warmth that after a number or two began to glow and encouraged the players to dig a little deeper into the abilities. The sextet of sax, guitar, piano, bass, traps and Bahula's own imposing African drums exchanged conspiratorial grins as a brotherly assurance took over.

If visual interest centred on Bahula's wiry frame, arms driving over his leathery boulder-drums like machine pistons suddenly granted a life of their own, torso bedecked in colours of township pride, aural attention flickered around the group; the saxist's interrogative, slightly rasped solos, the lemony tang of the guitarist's excursions towards the top of the register. A proven strength in a light of experience: four-course satisfaction.

Richard Cook

NME Classifieds

FOR FURTHER DETAILS RING
KARLA FAERBER (01-261 6122)
OR WRITE
NEW MUSICAL EXPRESS
CLASSIFIED ADVERTISEMENTS
ROOM 2535
KING'S REACH TOWER
TAMFORD STREET, LONDON SE1

READ BY MORE PEOPLE THAN ANY OTHER MUSIC WEEKLY IN THIS COUNTRY

SOURCE NRS

PLAY LEAD GUITAR

Your own teacher in your own home. Postal teaching course recorded on cassettes, specially created to teach **ROCK** and **MODERN LEAD** guitar styles. This course will save you years of struggling on your own with books. All the solos, modern lead runs, licks and riffs, are played for you on the cassettes to practice along with. This is actually better than going to a teacher, as it enables you to have each lesson as many times as you wish. You may also write to me at any time for free help and advice if the need arises.

Courses are :—

- LEAD GUITAR ☐
- RHYTHM GUITAR ☐
- BASS GUITAR ☐ by Jack Wilcock
- DRUMS ☐ by John Kirk

For free details tick the course you are interested in, fill in the coupon and post now to:—

Jack Wilcock Teaching Tapes
Dept NM90, 7 Heaton Close,
Newark, Notts NG24 2LE

Name...

Address...

....

....

We are the Specialists

These days **walkerprint** is the name for publicity print. For postcards 10x8's or posters phone us on 01-580 7031 or send for free samples and price list *NOW!*

walkerprint
Publicity Services Design & Print
Dept.NME 46 Newman Street, London
W1P 3PA Telephone:**01-580 7031**

100% BRITISH SWEATSHIRTS

Minimum Order only 12 Shirts

100% BRITISH

YOUR EXCLUSIVE DESIGN

PRINTED ON TO SWEATER SHIRTS/SPORTSHIRTS TEE SHIRTS

PERFECTION IN LEISURE WEAR BY

premier

For **FREE** details
Contact: PREMIER T-SHIRTS,
Dept NME Jarrold Way,
Bowthorpe, Norwich, Norfolk.
NR5 9JD Telephone:
Norwich (0603) 745018

FOR SALE

AUTOGRAPHED BEATLES and Stones concert programmes. Circa 1965. Offers. — 0942 43333.

CREEPERS, ROCK 'n' Roll and Rockabilly Gear. Catalogue on request. Send S.A.E. Jack Geath Ltd., 25 Station Road, Harrow. HA1 2UA.

GIANT 1982 free catalogue. Posters, photos, books, badges. Send s.a.e. to:- Harlequin, 68 St. Petersgate, Stockport.

GIRLSCHOOL — OFFICIAL Tour Souvenirs. Send S.A.E. to Girlschool, c/o Holy T-Shirts, 15 Great Western Road, London, W.9.

MOTORHEAD — OFFICIAL Tour Souvenirs. Send S.A.E. to Motorhead, c/o Holy T-Shirts, 15 Great Western Road, London, W.9.

NEIL YOUNG Merchandise, t-shirts, photos, etc. SAE to N.Y.A.S. 10 Reed Close, London SE12 8UD.

N.M.E.s 1972 — 82, plus 200 other publications. Offers. Froggie, 1(A) Princess Parade, Orpington, Kent.

PORTASTUDIO 144 Teac A3440 now in stock. Competitive prices for Sony Pioneer JVC Technics. Best prices Martin's Hi-Fi 01-249 9312

PROGRAMMES FOR Sale: Knebworth 1976, 10cc 1976, Sparks 1974 and 1975, Charlton 1974, Mick Ronson on Tour / At the Rainbow, Blondie 1980. Telephone Graham on 0977 45773.

RARITIES (JAPAN, Numan, Ultravox, etc.). Sae:— Bill, 49 Almond Street, Glasgow. 770 6039. Numan Fanzines 50p.

ROSE TATTOO — Official Tour Souvenirs. Send S.A.E. to Rose Tattoo, c/o Holy T-Shirts, 15 Great Western Road, London, W.9.

SUBSCRIBE TO N.M.E. The next 52 issues posted direct to your address each week. **U.K.** £29.00, **U.S.A. & CANADA** $79 (sent by air), **OTHER OVERSEAS** £35 (Surface Mail). Send Payment with Order to: Jim Watts, Room 2613, King's Reach Tower, Stamford Street, London, SE1 9LS. Cheque payable to IPC Magazines Ltd.

TANK — OFFICIAL Tour Souvenirs. Send S.A.E. to Tank, c/o Holy T-Shirts, 15 Great Western Road, London W.9.

TYGERS OF PAN TANG — Official Tour Souvenirs. Send S.A.E. to Tygers of Pan Tang, c/o Holy T-Shirts, 15 Great Western Road, London, W.9.

RECORDS FOR SALE

AC/DC COLLECTION for sale. Many rarities, promos, etc. S.A.E. for list. Box No. 4423.

ALBUM HIRE S.A.E. details. Dianne, Taw Records, Calver, Via Sheffield.

ARMAGEDDON, BATTERED Ornaments, Coyne, Chicken Shack, Hammill, Warhorse, Quatermass, Teasymphony, Deviants, Dandelion, Kinks, Hollies, Heavy Metal, Psychedelia, Pop, Beat L.P.s. 3,000+ listed. Send 25p stamp / 2 IRCs: Deadwax (1p), 37 Watcombe Circus, Nottingham.

BLONDIE SINGLE signed by Debbie Harry. Offers? 5 Rodborough Road, Dorridge, Solihull, W. Midlands, B93 8EB.

BOWIE, PATTI Smith rarities. Box No. 4419.

BOWIE SALE, many rarities. SAE lists. Steve, 31 Stockwell Drive, Knaresborough, Yorks.

BRIGHTON RECORDS Fair, Sunday, 7th February. Brighton Centre. 1 pm-5 pm. 45p (11 am-1 pm £1.50). 60 stalls. Details 0273 550699.

BROMLEY RECORD Fair, February 13th. TS. Narvick Hall Corner, Bromley Common, Magpie Hall Lane. 11am £1.00, 12.30 pm — 5 pm. 30p. Enquiries Maidstone 677512.

CLASH CAPITAL Radio (original), Glastonbury Fayre triple, Stiff Singles Box 1. Offers. Mick, St. Albans 30963.

COVENTRY RECORDS Fair — Saturday, February 6th — Central Hall, Warwick Lane. 11 a.m. - 5 p.m. Admission 40p. (10 a.m. — £1.00).

DYLAN, ZEPPELIN, Springsteen and other rarities. Details SAE John Silver, Pant Yr Esgair, Llandewi Brefi, Tregaron, Dyfed.

FLAMIN' GROOVIES Fan Club records, magazines. S.A.E. to Jon, 16 Vineyard Hill Road, London, S.W.19.

FREE LIST: Singles! L.P.'s: Posters: Write; Cummings (NME), 11 Drumoyne Avenue, Glasgow.

GLASTONBURY FAYRE, complete mint. Offers. — 051-228 5810 (Wolly).

HIT SQUAD/New record shop. Large collections on Bowie, Dylan, Floyd, '60s, '70s collectors items. Large mag/paper section. New Syd Barrett magazine Best of Terrapin, price £1.50. Large S.A.E. Visit the Hit Squad — Before they visit you. 19 Newport Court, W.C.2. Adjacent Leicester Square Station.

RECORDS FOR SALE

HUGE RANGE unplayed golden oldies. Over 3,500 titles, '55-'81 plus hundreds of cheap recent hits. Send 18p stamp. Gemini, P.O. Box 11, Market Place, Boston, Lincs.

JOHN LENNON Brazilian E.P. + magazine. Last ever interview recorded after Andy Peebles. Mint condition, Very rare. £100.00. Box No. 4422.

NORWICH RECORD Fair, Saturday, 6th February. Lads Club, King Street, 11am-5pm. Admission 40p. (10am — £1.00).

PISTOLS, SIOUXSIE, PIL tapes, etc. Sae:— Willy, 87 Lime Crescent, Hartlepool, Cleveland.

ROLLING STONES, Pink Floyd, Presley, Genesis and many others, rare collections. SAE for list. 1 Alders End Lane, Harpenden.

SET-UP E.P. — Our Man in Tokyo. Cheques/P.O.'s for £1.00 to:— Shaky Joes Records, 142 Northampton Road, Broughton, Northants NN14 1NS.

SEX PISTOLS Holidays in the Sun picture sleeve, good condition, 471 6181. Offers.

SPRINGSTEEN, GENESIS, Hawkwind, Hendrix, Zappa, Bowie, Joy Division, Costello, Velvet Underground, Dylan, Slade, Queen, Yardbirds, new wave, '60's beat, psychedelia; Amazing gigantic list. Rarities, EP's acetates, test pressings, rock papers, promos: Send SAE/2 IRC's: Bill Allerton, 7 Caldervale Road, London, SW4 9LY.

SYD BARRETT magazine. See Hit Squad Records.

TAINTED LOVE — Gloria Jones, the original version £1.25 (inc. P&P). Inferno, 11 Wheatcroft Close, Burntwood, Walsall, West Midlands.

THOUSAND SECONDHAND L.P.'s/singles/cassettes, all types. Send 14p stamp for **FREE** 36-page February catalogue. Overseas enquiries welcome. Stop, Look & Listen, Hayle, Cornwall.

TYNESIDE RECORD Fair, February 6th. 11a.m. Durant Hall, Ellison Place, Newcastle.

1,000s SIXTIES, seventies singles, L.P.s. New free catalogue. Large S.A.E. 4 Hampden Road, Caversham, Reading.

RECORDS WANTED

ABSOLUTELY ALL your L.P.'s, tapes (pre-recorded or blank), singles, rarities, videocassettes bought for 1p — £2.50 (or more) cash or exchange value. **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Record & Tape Exchange, 38 Notting Hill Gate, London, W11. (01-727 3539). Or **SEND** any quantity by post with S.A.E. for cash (none returned once sent — S.A.E. + list for estimate if required).

ALL ALBUMS, singles, cassettes accepted. Top prices. SAE or send direct for quote. Rip-Off Records, Werndriw Cottage, Lampeter, Dyfed.

JETHRO TULL rare recordings wanted. Jerome Ryan, 449 Winnett Avenue, Toronto, Ontario, Canada, M6C 3M5.

JOSEF K unreleased L.P. wanted. Also 'Romance' single and live tapes (especially pre-'81). A. Plant, 79 Lothian Road, Edinburgh, EH3 9AW.

TOP PRICES paid for L.P's/Cassettes. Any quantity. Send details plus S.A.E. for quotation. — Gema Records, P.O. Box 54, Crockhamwell Road, Reading, Berkshire.

WANTED

GOOD QUALITY Beatle videos, promos, films, VHS system. — Stephen Byrne, 74 Enfield Street, Woodvale Road, Belfast, 13. BT13 3DD.

KINKS INFO: Xeroxed Articles. Buy/Exchange. Rogan, 25 Morley Terrace, Waterford, Eire.

NAZARETH PHOTOS, posters, programmes, cuttings, etc., especially Dan McCafferty. Contact Suzi, 19 Links Road, Prestwick, Ayrshire.

RECORDING GRATEFUL Dead, Rainbow, Rockpaiast, Lofgren, Dominion. Will buy/swap similar. N. Spahir, 2 Aycliffe Close, Bromley, Kent.

TYRAN/T. REX record reviews. Mark 0273 417091.

VIDEO

VIDEO TRAINING Centre — Tel: 01-629 6839 or 01-381 4000.

FAN CLUBS

BILL NELSON new official club, exclusive releases and magazine. Send S.A.E. to P.O. Box 134A1, Thames Ditton, Surrey.

BOWIE FRIENDS, the only official fan club. Send S.A.E. for details to 199 Queen's Crescent, London NW5.

NEIL YOUNG Appreciation Society. S.A.E. to 64 Telemann Square, London SE3 9YT.

TONY HANCOCK. The Tony Hancock Appreciation Society, for all devotees of the late and great Tony Hancock. Contact Chris, 10 Devenish Road, Winchester, Hants. SO22 6EX.

U.F.O. OFFICIAL Fan Club. For details write to: 10 Sutherland Avenue, London, W.9.

PERSONAL

INSTANT AUTOMATIONS U2, Maura Sorry, please contact home.

JANE SCOTT for genuine friends. Introductions opposite sex with Sincerity and throughtfulness. Details free. Stamp to Jane Scott, 3/NM North Street, Quadrant, Brighton, Sussex BN1 3GJ.

MALE SEEKS unpretentious female. Disillusioned but hopeful. — Box No 4417.

MUSICALLY PERVERSE Femme Fatale seeks friendly funky bodies to correspond, play, dance, whatever together. Full speed and pagan. Box No. 4421.

INSTRUMENTS FOR SALE

PREMIER DRUM kit, immaculate condition, five piece, £450 ono. — 031-336 4427.

WHITE BABY Grand Piano, £300. — 0335 25 266.

1962 GIBSON L/P Custom black, white ex/condit, ebony fret Grover machines. £475 ono. — Tel Rotherham 541431.

Barratt at Laleham

MAGNIFICENT SHOW APARTMENTS-
NOW RELEASED FOR SALE.

Laleham Abbey is acknowledged to be one of the finest restoration and conversion projects to be completed in recent times. On the banks of the Thames, surrounded by acres of landscaped grounds and yet conveniently situated on the outskirts of London it is fitting that this marvellous building should have been the subject of so much care and attention. As part of this programme three show apartments were created and used to demonstrate the unique quality and unashamed luxury of the development. With decor, carpeting and furnishings painstakingly chosen by a professional designer all these 3/4 -bed apartments are now released for sale.

Colonnade is the largest of the three. Named after the pillared colonnade that extends 64ft down one side, the apartment is complete with decorative ceilings, stain glass windows and mahogany panelled doors. Approx ⅓ acre garden. £225,000.

Papworth also on the ground floor looks out over the formal rose gardens to the lawns and trees beyond. Chandeliers, wall lights, curtains and drapes are all included. Approx ⅓ acre garden. £200,000.

Queens is on the first floor and takes its name from the Queen of Portugal who once resided there. The apartment has splendid views over the Thames. £135,000.

Other apartments from £52,500.

Open to View. You can see the apartments 7 days a week, 11am to 6pm. (or phone Staines 50707 for literature). Our friendly sales staff will gladly guide you round and give you information concerning the special Barratt House Exchange scheme that could quickly and easily solve the problems of disposing of your existing home.

10% Mortgage Freeze. Contract to buy on or before March 28th and Barratt will freeze your mortgage rate at 10% for a full twelve months (applies to first £25,000).

Barratt

Barratt Southern Properties Ltd., Barratt House,
668 Hitchin Road, Luton, Beds. Tel. Luton 31181.

Once again, you can send your Valentine's greeting in **NME** this year

Special lovers rate of 23p a word.

All advertisements must be received by February 5th.

First five advertisements opened will be printed larger than the rest.

NME — Your paper, use it.

Magic Bus GIVES YOU THE MOST ADVANCED NETWORK OF BUS SERVICES IN EUROPE

AMSTERDAM (daily) including **Rotterdam** and **The Hague**	single **£13**	return **£25**
DUBLIN (Dun Laoghaire —daily)	single **£14**	return **£26**
PARIS (Daily)	single **£11.50**	return **£23**
ATHENS	From – singie **£30**	return **£60**
MOROCCO	From – single **£53**	

For more information call 01-836 7799
and to book call into our office at
67-69 New Oxford St. London W.C.1

As used by Stray Cats, Adam-The Ants etc.

- S/HANDS P/Xs
- PRO REPAIRS
- MAKERS
- FIND/SELL-A-GUITAR SERVICE

ANDY'S
GUITAR AND AMP WORKSHOP
UNTIL XMAS OPEN TILL 7pm AND SUNDAY

27 DENMARK ST., WC2
01-836-0899
(Also at: 48 High Bridge,
Newcastle 0632 327202)

We Get The Best Out Of Any Instrument

FEMALE? DANCER? MUSICIAN? SINGER?

or simply music fan with some days free. Very GENUINE, HANDSOME, AFFECTIONATE and SUCCESSFUL RECORDING ARTIST / MUSICIAN (28), WC2 based, sick of golddiggers, seeks VERY ATTRACTIVE, VERY SEXY, GENUINE and SOULFUL MUSIC-LOVING (perhaps PINEAPPLE STUDIO-GOING?) GIRL / LADY (16-30s). I am often free daytime, so possibly, but not necessarily, could suit someone in music / art, theatre or student. (Nothing heavy or complex sought, just really good time). Descriptive letter with photo answered immediately with same *(I promise)*. Let's get together, you've nothing to lose!!

Box No. 4424

NME CLASSIFIEDS ORDER FORM

RATES

ALL HEADINGS FOR PRIVATE ADVERTISERS
25p per word
TRADERS ANNOUNCEMENTS,
PUBLIC ANNOUNCEMENTS
38p per word

BOX NO. FEE £2 PER INSERTION

HEAVY BLOCK CAPITALS after the first two words are charged at double rate.

Write your ad here in block capitals. One word per box.

HEADING:

NAME...
ADDRESS...
(BLOCK CAPITALS)
....
....
....
DAYTIME PHONE NO ....

If you wish your name and address in your ad it must be included in the cost. If you have a box number it must be counted as three words.

All advertisements must be pre-paid.

I enclose PO/Cheque value £.........................

Post to: NME CLASSIFIEDS
ROOM 2535, KING'S REACH TOWER,
STAMFORD STREET, LONDON SE1 9LS

NME CLASSIFIEDS

If you are a private advertiser and live or work in London you can now place your New Musical Express classifieds by going to:

PRICEBUSTER RECORDS

50 Rupert Street, London W1

Open Mon-Sat 10 am-11 pm
Sun 11 am-11 pm

You can also buy records there at amazing prices!

Advertisements must be placed at Pricebuster by midday Friday to appear the following week.

Reggae Runnings

FIREHOUSE DJ **Nicodemus** makes the 'Gunman Connection' (CHALP 0011) on a new nine track album this week issued on Cha Cha out of Harlesden.

Produced by Morwells M Wellington and E Lamont at Channel One studio in Jamaica with the Radics and mixed by Scientist, Nicodemus discusses the plight of the flat foot hustler and quotes extensively Dillinger's *"give thanks and praise while chalice blaze, weakheart conception, Selassie I correction"* lyric for 'They Call Me Loafer', a version of Rising Sun's 'Free Up Blackman', makes reference to them 'Skin Flesh And Bones', 'Hip Hop', 'Skid Dip', 'It Have To Ram', 'Physical Fitness' and others.

Another toaster **Ranking Dread** is responsible for the production 'In Dub' (SCLP 002) released on Silver Camel with Sly and Robbie mixes by King Tubby and Roots Radics tracks courtesy Scientist, including Dawn Penn's 'You Don't Love Me' as a driving 'Yes Yes Yes Dub', an eerie 'Bom Dub', bass heavy 'Jump Up Dub' and other militant steppers. Meanwhile Mr Dread's 'Fattie Boom Boom (FATTIE 1) lyric is now released in its own sleeve on 7" by Greensleeves

The Shepherds Bush connection is also responsible for **Prince Jammy**, 'Destroys The Invaders' (GREL 29) some basic rhythms embroidered with electronic bleeps for such as 'Life On Uranus', 'Conspiracy On Neptune', 'Martian Encounter' — all mixed at King Tubby's by the regent.

MUSICIANS WANTED

MUSICIANS
NME outsells *Melody Maker* by about 2 to 1*
Make your money go further — Advertise in
NME
(*Source ABC Jan - Jun 1981)

ANYONE INTO Rap, dub, funk. 01-602 6394 evenings.

BASILDON BASILDON. Recruits to group and form from Zero. Broad minded, intelligence with passions and energy. Phone Daniel 550337 soon.

BASS, DRUMMER FOR 'CAN' STYLE. BETTER RHYTHM, MORE THOUGHT. STEVE, 584-1286 1/2.

BONGOE PLAYER seeks band. — Phone Robert 701 9682 after 7pm.

CREATIVE BASSIST wanted. Call 231 7986. Wednesdays and Fridays.

DRUMMER WANTED by original guitar, bass into Killing Joke, "early" Banshees/Bauhaus. Anyone interested. Ring Bradford 595561.

DRUMMER WANTED with rhythmic potential. 01-692 7848, 01-691 4995.

ENTHUSIASTIC BASS, drums wanted. Generate exciting new ideas. Birthday Party, Rip Rip. 882 2315 after 6.00.

FEMALE LYRICIST/vocalist wanted — poetry, melody, improvisation — original atmospheric music. (Jazz, Eastern, African, folk). — West, Box No 4418.

FUNKY RHYTHMIC guitarist for London band. — (0277) 229199.

GIRL VOCALIST for funk based — electronic band. Influences Heaven 17, Grace Jones, etc., also synth player. 720 9039.

KEYBOARD PLAYER for new band playing jazz/jazz funk. Experience not essential but own gear, ideas, transport. Vocals an asset. Phone Geoff 903 5279 (home). West London.

PEOPLE NEEDED for soul unit, dedication, feeling, craft mobility essential. Beginners welcome. — Dave 021-378 1098 (after six).

SINGER/GUITARIST wanted for synthesiser chart band. Must be ambitious. — Phone Dave — Southend 556351 or 01-751 1635.

SYNTH AND guitarist needed for modern Manchester band. — Derek 681 6195.

VOCALIST WANTED for neo-modern dance band. Image important. Gary 607-1540.

YOUNG RHYTHM guitarist seeks band. Phone Andy 739 1712.

MUSICAL SERVICES

ABOUT 100 bands, groups, discotheques! Keenest prices! London's leading entertainment agency — Claymans 01-247 5531.

ABSOLUTELY FREE "Songwriter Magazine" interviews famous songwriters, explains copyright, promotion, publishing, recording contracts, royalties, song contests, setting lyrics to music without paying etc. Samply absolutely free from International Songwriters Association (NME), Limerick City, Ireland.

FOR HIRE. Prophet V OBX (a) Fender keyboards. 01-444 7326.

LYRICS WANTED. No publication fee. 11 St. Albans Avenue, London, W.4.

BANDS

BANDS WANTED, new venue. Ring John between 5—7. 749 5293.

RECORDING STUDIOS

CROW 8-TRACK. £55/day, friendly engineers, drums, amps, guitars. 01-399 3990.

PORTSMOUTH 8-TRACK. Toucan Studios £6 per hour. Wednesday and Thursdays 10 hour day £45. VAT extra. — Hayling Island (07016) 67734.

QUALITY LIVE Recordings, **SOUND ADVICE MOBILE:** Ipswich (0473) 219990.

PUBLICATIONS

POINT BLANK: 64 Rozel Court, 17 De Beauvoir Road, London, N1 5ST. No. 4, large s.a.e. plus 50p payable to D. French.

SITUATIONS VACANT

EMPLOYMENT OPPORTUNITIES with record companies, radio stations, music magazines, etc. Full-time; part-time. Experience unnecessary. Read "Music Employment Guide" £1.20; "Radio Employment Guide" £1.20; "British Music Index" £1.50 (contains over 1,000 helpful addresses). All three £3. Dept 11, Hamilton House Publishing, Staverton, Totnes, Devon.

JOBS ABROAD AND WORKING HOLIDAYS. This guide is packed with up-to-date information covering 36 countries. Sections include Business and Industrial, Secretarial, Hotel Staff, Work Camps, Kibbutz, Au Pairs, Domestics, Nannies, Fruit Picking, Outdoor Conservation, Couriers, Teaching, Christian Aid, etc. Over 200 useful addresses, many offering dozens of jobs in various countries. Send £1.95 (satisfaction or money back). **PEEWHITE** (K1), 12 Hartington Road, Twickenham, TW1 3EN.

JOBS AND CAREERS AT SEA. High paid work for inexperienced men / women on Passenger Liners, Oil and Gas Rigs, etc. Over 500 valuable addresses including a list of over 200 potentially labour hungry employers. Two comprehensive guides £3.00 (satisfaction or money back). Peewhite (J9), 12 Hartington Road, Twickenham, TW1 3EN.

KEYBOARD DEMONSTRATOR. We sell some of the world's most exciting electronic instruments to the best known musicians in the British music industry. Do you think you could help demonstrate these extraordinary machines? We need a competent keyboard player who is knowledgeable, yet critical of music trends and has a lively personality: a musician first and a salesperson second. If you want a chance to use your keyboard skills; to develop your interest in sound innovation; and to work with others then write to: Box 4420.

SUMMER JOB DIRECTORIES Abroad or Britain. In W.H. Smith etc, at £3.95 each or from Vac Work, 9 Park End Street, Oxford.

USA SUMMER JOBS. Ranches, Resorts, etc., up to £100.00 p.w. Directory listing 50,000 jobs in W. H. Smith, etc. at £5.95, or from Vac Work, 9 Park End Street, Oxford.

W.R.D. LTD., RECORD IMPORTERS & DISTRIBUTORS, 35 Great Russell Street, London, W.C.1. Requires:— 1. **VAN SALES REPRESENATIVE/MERCHANDISER,** to service existing accounts and to canvass, open and develop new accounts in Essex/Kent area. 2. **TELEPHONE SALES PERSONS,** (not order takers). 3. **EXPORT SALES/MARKETING PERSON,** to open and develop new accounts Worldwide. For all positions, experience and knowledge of the music business essential. For further details and interview, Ring 01-636 3925, or write stating full particulars.

DISCOTHEQUES

DAVE JANSEN. 01-690 7636.

WANTED DISC JOCKEYS-/PRESENTERS. If you are a Disc Jockey/Presenter, professional or semi-professional and have at least two years good experience in mobile/discotheques and/or radio broadcasting. Have an individual style with a professional attitude to the business then maybe we have a place for you in Network. Please write immediately with brief details — photograph — demo tape. To:— **KEVIN MORAN, PINEWOOD FILM STUDIOS, IVER HEATH, BUCKINGHAMSHIRE, SL0 0NH, ENGLAND.**

SOUND EQUIPMENT

AUDIO LIGHTING Services. 01-554 2879.

TUITION

SUPERFAST GUITAR booklet, jazz/rock techniques, improvisation, speed theory £2.00. Rockbiz, 2 The Postern, Barbican, London, EC2Y 2BJ.

SYNTHESIZER TUITION using Quadra, Prophet V, etc. Tel: 01-947 0454.

VIDEO TRAINING Centre — Tel: 01-629 6839 or 01-381 4000.

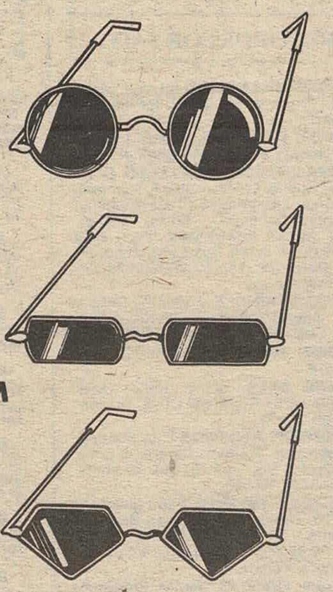
SPECIAL NOTICES

NEITHER GOD nor **SOUL,** only **EXTRA TERRESTIALS.** Further information contact: BCM Minstrel, London, WC1N 3XX.

REHEARSAL SPACE? Call B n' H (0342) 312147 for best studios in London!

BOY
·153 KINGS ROAD·LONDON S.W.3·

NEW SUNGLASSES by DÉJÀ VU



ROUND·GOLD RIM
43mm Diameter
Green Lens

RECTANGLE·GOLD RIM
Green, Brown or Pink Lens

DIAMOND·GOLD RIM
Green

£2·50 incl. P.&P.   Wholesale inquiries welcome

ACNE SPOTS AND PIMPLES

Every year thousands of young men and women between the ages of 14 and 24 can find their life made miserable by the horrid spots and pimples of acne.

And every year many thousands discover how to clear them up simply and quickly by pleasant liquid Torbetol.

Torbetol, from your chemist. For a free leaflet on acne spots and pimples, write to

Torbet Laboratories Ltd.,
24 Great King Street,
Edinburgh 3.

GENUINE GOVT SURPLUS KIT

These Olive drill Italian Forces Combat Jackets are authentic — with 4 Pockets, elasticated waist & patches on elbows. In top reissue condition. Send only **£6.50 + £1.50 p&p**
(We also have matching trousers at £4.50)
SAE FOR FREE CATALOGUE PLEASE
SILVERMANS
DEPT NME, MILE END, LONDON E1
Tel: 01-790 5257. Personal Callers Mon-Fri
"ALMOST ANYTHING IN GOVT. SURPLUS"

Fender
MUSICIANS BOOTS

Finest quality leather uppers, cushioned arch support white with red logo ONLY

Men sizes 6-10 including ½ sizes

£15.99 inc P&P
Send details of goods required to SOHO SOUNDHOUSE. 18a Soho Sq, London W1V 5FB. Enclose appropriate payment by cheque, postal order, Barclaycard or Access No. You can also order by phone with Barclaycard or Access. Goods sent by return.

CHROME STUDDED LEATHER

Pyramid Studs
3 Row Belt
£11.50
2 row belt
£9.50
1 Row Belt
£5.50
1 Row Waistband £1.50
2 Row Wristband £2.50
3 Row Wristband £3.25
4 Row Wristband £3.95
LOOSE STUDS
PYRAMID £2.50 per 50
CONICAL £1.00 per 50
Conical Studs
3 Row Belt £5.75
Bullet belts £10.50
★ NEW LINE ★
Boot Straps £5.95 a pair
Money back guarantee
Trade enquiries
0632 615637
Overseas orders 10% P&P
P&P incl.
Cheques or PO to:
Tyneway Video,
6 Goldspink Lane,
Sandyford
Newcastle-on-Tyne

NEW Knockabout COMICS 3

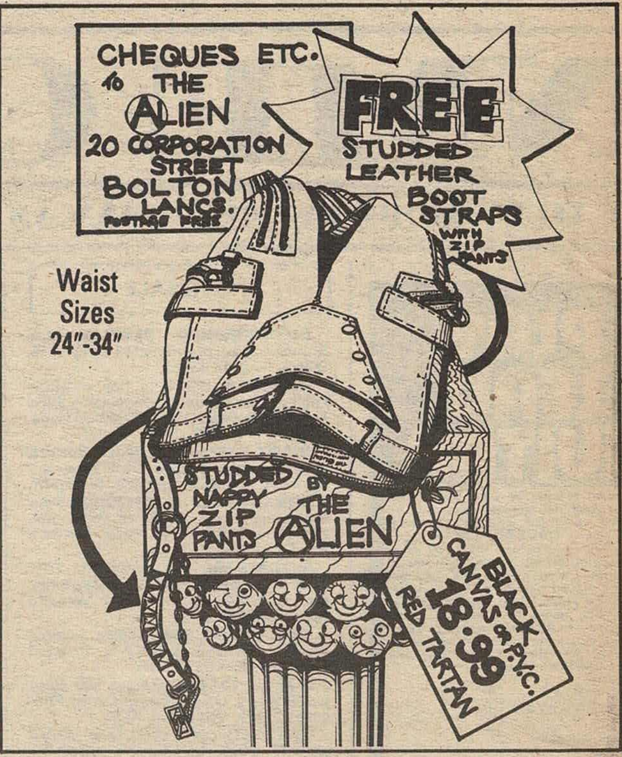
KNOCKABOUT COMICS 1. 87p
KNOCKABOUT COMICS 2. 87p
KNOCKABOUT COMICS 3. 87p
The Adventures of Lazurus Lamb............£2.90

THE FREAK BROTHERS BOOKS & COMICS
THOROUGHLY RIPPED (full colour) £5.70
FREAK BROTHERS COMICS 1 to 6 87p each
BEST OF RIP OFF PRESS Vol 2 £4.50
FAT FREDDY'S CAT nos 1 to 4 @ 62p each
FAT FREDDY'S CAT no 5 @ 72p

MORE ENGLISH AND AMERICAN UNDERGROUND COMICS

Amazing Love Stories 1	£1.65
American Splendour 6	£1.65
Andromeda No's 1 to 6 each	92p
Astral Outhouse	62p
Barefootz No's 1 & 2 @ 77p No 3	92p
Cartoon History No's 1 to 5 92p No 6	£1.10
Dr Atomic No's 1 to 5 92p No 6	£1.10
Dr Wirtham's Comix (Double Issue) No 5/6	£1.40
Dophin Dan Nos 1,2 & 3 92p No 4	£1.10
Elfquest No 11	£1.10
Facts O' Life Funnies	82p
Forbidden Knowledge Nos 1 & 2	77p
Forty Year Old Hippie Nos 1 & 2	92p
Gen of Hiroshima No 1 £1.10 No 2	£1.40
Harold Hedd No 1 £1.60 No 2	£1.10
Imagine No's 2 to 6	60p
Laugh in the Dark	77p
No Ducks No 1 77p No 2	92p
Quack No's 2 to 5	60p
Raw 3	£2.75
Rip Off Comics No's 4, 5 & 7 @ 92p No's 8 & 9	£1.10
Sex And Affection	92p
Snoid Comics	92p
Suzie And Jonnie	£1.60
Thunderdogs	£1.10
Tits & Clits 6	£1.40
Twisted Sisters	60p
Two Fools	77p
Wierdo 3	£1.60
Wimmens Comix No 3 62p No 7	92p
Young Lust No 5 £1.10 & No 6	£1.60
Zippy 3	£1.52

Send for Complete List of Filthy Mind Rotting Garbage.
DEPT. N. KNOCKABOUT COMICS, 249 KENSAL RD W10.


CHEQUES ETC. to THE ALIEN
20 CORPORATION STREET BOLTON LANCS.
POSTAGE FREE
FREE
STUDDED LEATHER BOOT STRAPS WITH ZIP PANTS
Waist Sizes 24"-34"
STUDDED NAPPY ZIP PANTS
BY THE ALIEN
BLACK CANVAS or P.V.C. 18.99 RED TARTAN

TO ADVERTISE
RING
01
261 6172

BLACK DYEING SPECIALIST
Shirts, Jackets, Trousers
QUANTITY WELCOMED
Ring
221 2040
969 3924
After Hours
969 2087

PUNK STRAIGHTS
IN SHINY BLACK PVC WITH ZIPS OR WITHOUT ZIPS
(STATE YOUR CHOICE)
MENS 24" to 40" WAIST
GIRLS 30" to 46" HIPS
ONLY £5.99
+ £1.01 P&P
Send cheques, PO's or cash to
KANDA FASHIONS
4 KNAPPS LANE, FISHPONDS TRADING ESTATE, BRISTOL BS5 7UQ.

VIDEO ★ VIDEO ★ VIDEO ★ VIDEO

KILLER VIDEO
★ SPECIAL OFFER ★

PAL System only

		No: VHS	No: BETA
BOB MARLEY — Live at the Rainbow	£42.00	......	......
REGGAE SUNSPLASH — Featuring Marley, Tosh, Third World in Jamaica	£29.00	......	......
THIRD WORLD — Prisoner in the Street	£47.00	......	......
MIKE OLDFIELD — 'THE ESSENTIAL' — Featuring "Ommadawn", "Tubular Bells"	£24.50	......	......
DEVO — THE MEN WHO MAKE THE MUSIC — Concert & studio footage	£24.50	......	......
TOYAH — Live at the Rainbow	£28.50	......	......
DEEP PURPLE — California 6 April 1974	£28.50	......	......
EDDY GRANT — Live at Notting Hill Carnival 1980, "Living on the Front Line"	£16.50	......	......
MOTORHEAD — Includes "Overkill" and "Bomber"	£22.00	......	......
PINK FLOYD — LIVE AT POMPEII — Includes "Axe Eugene", "Set the Controls"	£22.00	......	......
SIOUXSIE & THE BANSHEES — ONCE UPON A TIME — THE SINGLES	£22.00	......	......
QUADROPHENIA — Feature Film — Music by The Who	£35.00	......	......
ELO — LIVE IN CONCERT — Featuring "Mr Blue Sky" "Roll Over Beethoven"	£23.50	......	......
BOOMTOWN RATS — A TONIC FOR THE TROOPS — Live incl "Rat Trap" / "Blind Date"	£16.50	......	......
ROGER DALTREY — RIDE A ROCK HORSE—Studio recordings with animations	£16.50	......	......
THE BEST OF BLONDIE — Including "Hangin on the Telephone", "Dreaming"	£29.50	......	......
ADAM AND THE ANTS — LIVE IN JAPAN	£24.95	......	......
VIDEOSTARS — Featuring Linx, Bad Manners, Dire Straits	£25.35	......	......
PAUL McCARTNEY & WINGS — "Rockshow" concert	£32.50	......	......

★ 3 hour BLANK TAPE available on VHS and Beta — *Prices supplied on request* ★

Full range of films available from PELE to LOVE STORY to ZOMBIE FLESHEATERS (un-cut version), from Killer Video.
EXPORT and WHOLESALE Enquiries welcome.
FREE CATALOGUE sent with EVERY PRE-RECORDED FILM ORDER
For CATALOGUE ONLY send £2.50 inc P & P each ...... (Quantity). PLEASE ADD £2.50 PER TAPE ORDERED FOR RECORDED DELIVERY POSTAGE ADD 50p FOR OVERSEAS ORDERS. EACH TAPE PACKED INDIVIDUALLY FOR EXTRA SECURITY.
MAIL ORDER ONLY — NO CALLERS PLEASE. ALLOW 14 DAYS DELIVERY

I enlose cheque/PO to the value of .... payable to KILLER VIDEO

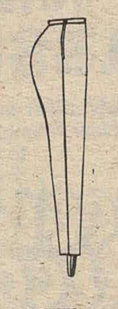
Name...

Address...

Return completed form to: KILLER VIDEO (DEPT NME), 32 AVON TRADING ESTATE, AVONMORE ROAD, LONDON W14.

VIDEO ★ VIDEO ★ VIDEO ★ VIDEO

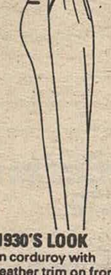
FANTASTIC NEW STYLES .... LOWEST PRICES .... IN CARNABY STREET



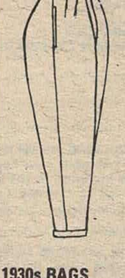
SKI PANTS
In polyester or cotton: Lime green, light grey, rust, black, brown
Size 8 to 16
£9.50
RW0023

MOD TROUSERS
15" bottoms, angled side pockets with one & a half inch loops and waist band. Black, brown, beige, grey in trevira or polyester
£10.99
Size 26"-36"
RW0010

SUEDE MINI DRESS with side pockets and matching tie belt. Wide neckline with shoulder seam forward on sleeve. Also featuring raw hemline. Colour: Beige. Also available in black leather. Size 8 to 16. £38.50
MINI SKIRT in cotton, size 8 to 16. Colours: Black, white, red. Also available in leather. Colour: Black. Cotton £7.50. Leather £14.99
RW0037



1930'S LOOK
In corduroy with leather trim on front and back pockets. Front detail includes two pleats under belt loop. Trouser comes complete with matching corduroy belt. Colours: Grey, brown, black. Sizes: Ladies 8-16. Gents 26"-36". £16.00
RW0036



1930s BAGS
In polyester or cotton (boating trousers). Two pleats each side, seamed pockets, semi baggy on thighs, 1½" turn-ups, with 16" bottoms, in white, red, lt blue, black, grey, yellow.
Sizes 26" to 36" (waist).
£11.99. RW005

UNISEX BOWIE SUIT
Shirt — with sided button opening at neck, pirate styled sleeves with slit front opening, sizes: S, M, L. Colours: black, white, blue, yellow, in cotton.
£11.99. RW0024
TROUSERS available in polyester or trevira. 16, 20 or 24 pleats (state no of pleats). Sizes: 26" to 36" (waist). Colours: black, brown, white, grey, lt blue.
£15.95. RW0027

1920's LOOK
DB jacket, 4 buttons, jetted pocket. Trousers high waisted, 4 pleats, front seam pocket, baggy on thighs, 14" bottoms. Colours: black & white pin stripe, brown, black, white, grey.
Size: 34 to 44 chest.
£55.95. RW0032

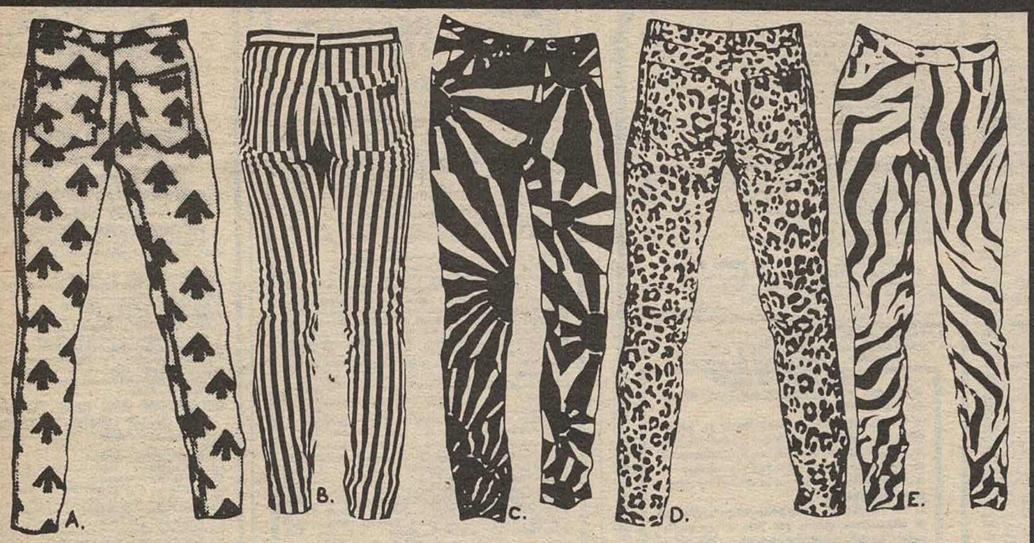
UNISEX SHIRTS
Cavalry style in 100% cotton with brass buttons. Sizes: S, M, L. Colours: black, blue, white, yellow, red. Price £11.99 RW002
UNISEX CORDUROY TROUSERS
with front pleat, side pockets & cuff, lace up detail with leather. Choice of colours: black, grey, wine. Size: 24"-34" (waist)
£13.00 RW0033

HOW TO ORDER: Please state waist & inside leg measurements (girls also state hips) and second choice. Your money will be refunded if the goods are returned unworn. Cheques and Postal Orders to:

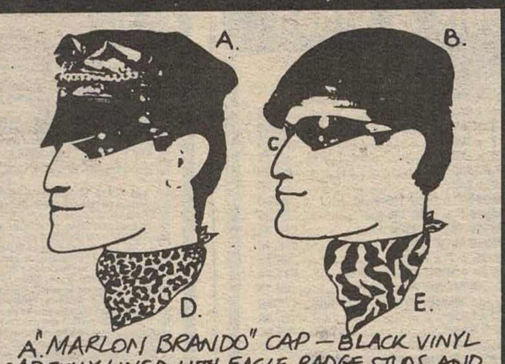
ROYS FASHIONS
MAIL ORDER DEPT, 45 CARNABY STREET, LONDON W1

WHOLESALE ENQUIRIES WELCOME

SEND SAE FOR FREE CATALOGUE



ALL OUR TROUSERS HAVE A GREAT TIGHT FIT, STRONG AND STURDY, MADE FROM HEAVY 100% COTTON DRILL: OUR PANTS ARE THE BEST! A. CONVICT TROUSERS — BLACK ARROWS ON GREY DRILL. B. PARALLEL LINES — BLACK PRINT ON WHITE OR RED DRILL C. "RISING SUN" — LATEST PATTERN IN 'KAMIKAZE' RED ON WHITE (ARSOLE!!) D. LEOPARDSKIN — OUR OWN 'OCELOT' PATTERN IN BLACK ON RED, BLACK ON WHITE OR BLACK AND YELLOW ON WHITE E. ZEBRA STRIPE — BOLD SKIN PATTERN IN BLACK ON WHITE OR BLACK ON RED. SIZES 8 to 16 OR 26" to 34" WAIST. ALL ARE £14·95 + 80p P&P: — STEP OUT IN REAL STYLE!!



A. "MARLON BRANDO" CAP — BLACK VINYL CAP FULLY LINED WITH EAGLE BADGE, STUDS AND CHAINS — MACHO, MACHO — DO IT!! STATE HEAD SIZE IN INCHES.. ONLY £7·95 + 50p P&P.
B. BLACK BERET — LEATHER TRIMMED QUALITY BERET — ALL SIZES, STATE YOURS HERO !! ONLY £2·50 + 50p P&P.
C. WRAPAROUND SUNGLASSES — BLACK ONLY ONE SIZE FITS ALL — £2·95 + 30p P&P.
D. LEOPARD NECKSCARF — BLACK ON RED 20" SQUARE ONLY £2·50 + 30p P&P.
E. TIGER NECKSCARF — BLACK ON RED £2·50 + 30p

JUMPERS

FLUFFY MOHAIR LOOK V-NECK, UNISEX..... AVAILABLE BRILL DENIS THE MENACE STRIPES. RED AN BLACK, GREEN AND BLACK, AND WHITE AND BLACK
STATE CHEST/BUST SIZE

PRINTOUT PROMOTIONS

"The Mail Order People You Can Trust!"

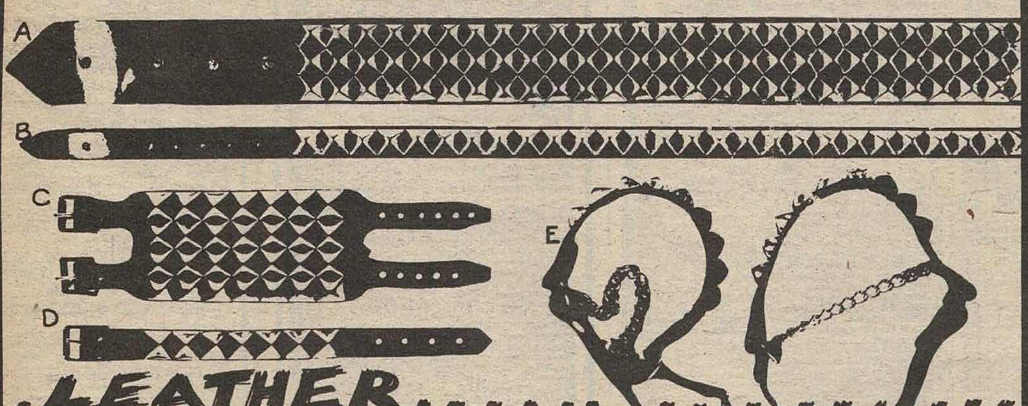
:TO ORDER

SEND CHEST/WAIST/HEAD MEASUREMENTS ALONG WITH CHEQUES/PO'S TO:

PRINTOUT PROMOTIONS (DEPT M.P.)
32 ST ANDREWS ST
NORTHAMPTON

LEOPARD TOPS

SLEEVELESS TEESHIRTS ALL-OVER BLACK SPOT PRINT ON CHOICE OF 3 "BRITE" COLOR BACKGROUNDS A. BLACK ON PINK B. BLACK ON GREEN C. BLACK ON YELLOW — SML. £4·50 + 35p P-P



LEATHER

A. THREE ROW BELT — 120 + 5/8" CHROMED PYRAMID STUDS ON A HEAVY LEATHER BELT, BACKED IN 3 SIZES. REAL QUALITY FOR £13.95 + 80p P&P. (STATE WAIST SIZE) B. SINGLE ROW BELT — AS ABOVE BUT ONLY £5·95 + 50p P&P C. 4 ROW WRISTBAND 28 CHROMED PYRAMID STUDS, FULLY BACKED AND ADJUSTABLE ONLY £3·95 + 30p P&P. D. SINGLE ROW WRISTBAND £1·65 + 20p E. BOOTSTRAPS (PAIR) JUST £6·95 + 50p P&P.

U$ ARMY MAC

DARK-OLIVE GREEN RAINCOATS — THESE ARE ABSOLUTELY GRADE ONE CONDITION: DEEP POCKETS: HIGH COLLAR: BELT: WARM REMOVABLE LINING. — THE BEST AVAILABLE. STATE CHEST SIZE. £16·95 + £1.00 P-P.

SEND

TRADE ENQUIRIES WELCOME

TEL: 0604 20411

AN S.A.E. FOR OUR NEW 1982 CATALOGUE — FULL OF TEESHIRTS, ARMBANDS SCARVES, TROUSERS JACKETS ETC, ETC, ETC

PRINTOUT PROMOTIONS (DEPT MR)
32 ST ANDREWS ST
NORTHAMPTON

LESLEY PROMOTIONS THE BEST FOR PRINTS PHOTOS POSTERS

(LIFE SIZE) VL2072
HUMPHREY BOGART B/W
55 x 160cm £4.95

THE DOCTOR V5543
92 x 61cm £2.75

S.O.S. B6609
70 x 100cm £2.50

WHY M1697
63 x 93cm £2.75

SURFER GIRL B2353
70 x 100cm £2.75

LAUREL & HARDY K1178
B/W 100 x 69cm £2.75

PLAYBOY CALENDAR
S2207 100 x 68cm £2.75

BODIE & DOYLE
S2220 100 x 68cm
£2.50

SHEENA EASTON V1252
79 x 59cm £2.25

TOYAH V1250
79 x 59cm £2.25

ANGUS YOUNG AC/DC
B1167
70 x 100cm £2.25

(LIFE SIZE)
MARILYN MONROE VL2067 B/W
55 x 160cm £4.95

KIM WILDE V1257
79 x 59cm £2.25

SIOUXSIE TA1009
63 x 93cm £2.25

CLINT EASTWOOD B2529
B/W £2.75

BOB MARLEY B2479
70 x 100cm £2.25

GARY NUMAN P3315
63 x 93cm £2.25

CLIFF RICHARD R034
79 x 59cm £2.25

TIGER M1685
63 x 93cm £2.50

JAMES DEAN P3237 B/W
63 x 93cm £2.75

BO DEREK K7116
71 x 56cm £2.75

ELVIS PRESLEY P3323
63 x 93cm £2.25

MADNESS V6157
94 x 64cm £2.25

DURAN DURAN B1170
70 x 100cm £2.25

SHAKIN STEVENS TA1017
63 x 93cm £2.25

BEATLES V1066
79 x 59cm £2.25

ROLLING STONES B2478
70 x 100cm £2.25

ADAM WITH ANTS TA1008
63 x 93cm £2.25

AC/DC V1232
79 x 59cm £2.25

POLICE P3301
63 x 93cm £2.25

GENESIS TA1005
63 x 93cm £2.25

U.B.40 V1238
79 x 59cm £2.25

STRAY CATS V1249
79 x 59cm £2.25

ABBA (GIRLS) B1174
70 x 100cm £2.25

JAM V6153
94 x 64cm £2.25

THE SEA CHARIOT OF ROWERNARC B2632
(RODNEY MATTHEWS) 100 x 70cm £2.95

TERRESTRIAL VOYGER B2635
(RODNEY MATTHEWS) 100 x 70cm £2.95

HAVE YOU GOT OUR NEW ILLUSTRATED CATALOGUE ? SEND JUST 80p . IT ALSO CONTAINS OUR FULL RANGE OF PHOTOS.

APPROX' SIZE 38" x 25" 93 x 63 cms £2.25 EACH

P3338	BARRY MANILOW
P3320	TOYAH
P3321	KIM WILDE
P3319	STRAY CATS
P3316	IRON MAIDEN
P3314	SPANDAU BALLET
P3313	SHAKIN STEVENS
P3311	ADAM ANT
P3308	LENNON & YOKO
P3303	JOHN LENNON
P3243	SID VICOUS
P3226	SEX PISTOLS
P3254	WHITESNAKE
P3263	STRANGLERS
P3242	POLICE
P3248	STING
P3094	BOB MARLEY
P3247	GARY NUMAN
P3290	SIOUXSIE
P3273	MADNESS
P3217	JAM
P3272	PRETENDERS
P3269	SPECIALS
P3324	WHITESNAKE
P3246	LED ZEPPELIN
P3206	AC/DC
P3287	BLONDIE
P3265	BLONDIE
P3266	BLONDIE
P3274	WINGS
P3131	BEATLES
P3198	E.L.O.
P3190	ABBA
P3250	KATE BUSH
P3184	KATE BUSH
P3249	CLIFF RICHARD
P3275	ELVIS PRESLEY
P3267	ELVIS PRESLEY
P3256	TED NUGENT
P3260	JIMI HENDRIX
P34	QUEEN
P78	MOTORHEAD
P87	BRYAN FERRY
P3100	STATUS QUO
P3208	PINK FLOYD
P3166	GENESIS
K1271	ULTRAVOX
K1244	RAINBOW
K1249	KATE BUSH
K1272	ADAM WITH ANTS
K1235	LEWIS COLLINS
K1264	THE JAM
K1273	U.B 40
K1274	KIM WILDE
K1275	SHEENA EASTON
K4060	BOSTON
K4004	BLUE OYSTER CULT
K4039	SEX PISTOLS
W55	FONZ
W57	LINDA RONSTADT
W66	VILLAGE PEOPLE
V1192	SUZI QUATRO
V6159	ABBA
V1131	DAVID BOWIE
V1233	DIANA ROSS
V1229	ABBA (GIRLS)
V1172	STING
V1156	OLIVIA NEWTON JOHN
B1171	KIM WILDE
B1172	TOYAH
B1173	SHEENA EASTON
R069	REO SPEEDWAGON
R071	JUKIO IGLESIAS
R074	RITCHIE BLACKMORE
R079	MARILYN MONROE
R080	LINDSAY BUCKINGHAM
R061	BON SCOTT AC/DC
R306	TOYAH
R0491	BLONDIE
R056	BRUCE SPRINGSTEEN
R052	JIMMY PAGE
R043	JIMI HENDRIX
R037	BRYAN FERRY
R035	GARY NUMAN
R040	SAXON
R033	IRON MAIDEN
R039	ROLLING STONES
R053	RUSH
R046	SCORPIONS
R055	BLACK SABBATH
R047	PINK FLOYD
R054	THE BEATLES
R048	BOB MARLEY
R010	ANGUS YOUNG (AC/DC)
R059	STEVIE NICKS
R06	DAVID BOWIE
R08	PAT BENATAR
R05	CLASH
R023	ABBA
R029	SEX PISTOLS
R057	OZZIE OSBORNE
V1259	TOYAH
V1260	MARTIN SHAW
P3251	VAN HALEN
P3329	SIOUXSIE AND THE BANSHEES
P3335	DURAN DURAN
P3325	DAVID COVERDALE WHITESNAKE
P3295	THE PINK PANTHER
P3233	DIRE STRAITS
TA1014	BARRY MANILOW
TA1034	LED ZEPPELIN
TA1035	TOYAH — ANTHEM SLEEVE
TA1036	JAPAN — DAVID SYLVIAN
TA1037	ULTRAVOX
TA1038	HUMAN LEAGUE
TA1039	DURAN DURAN
TA1012	TOYAH
TA1016	THE JAM
TA1028	MOTORHEAD
TA1023	STEVIE NICKS
TA1021	OZZIE OSBOURNE
TA1029	TOM PETTY
TA1031	JERRY GARCIA
TA1008	ADAM WITH ANTS

B/W @ £2.75

K2004	KING KONG
M1680	GRETA GARBO
K1556	THE BEATLES
B2557	THE BEATLES
B2561	JOHN LENNON
B2558	MICK JAGGER
K2006	CLARK GABLE
K2007	JEAN HARLOW
B2513	JAMES DEAN
K2005	JAMES DEAN
P3291	LAUREL & HARDY
P3106	MARILYN MONROE
P3294	MARILYN MONROE
K2010	BETTE DAVIS
V1186	HUMPHREY BOGART
K1202	JAMES CAGNEY
K1201	EDWARD G. ROBINSON
P3214	CHARLIE CHAPLIN
P3293	JOHN WAYNE
K2012	STEVE McQUEEN
K2015	BUSTER KEATON
K2013	MARX BROS
K2008	CHARLES BRONSON
M1677	HAROLD LLOYD
B2519	FRANKENSTEIN

Overseas customers you may pay in your own money (notes only) or by international Postal Order. All posters are full colour except the one's with B/W (Black & White). Postage and Package: One or two posters add 50p, three or more — add 70p. Overseas one or two add 80p, three or more add £1.60. For our catalogue, illustrating posters, prints & photos send just 80p, Thank you.

LESLEY PROMOTIONS (DEPT N), 162 UNION STREET, LONDON S.E.1 0LH

POST TO LESLEY PROMOTIONS (DEPT N), 162 UNION STREET, LONDON SE1 0LH

NAME ....

ADDRESS ....

....

BLOCK CAPITALS PLEASE

PLEASE RUSH POSTER NO(S) ....

....

AND/OR..........POSTER CATALOGUE(S) AT 80p EACH

I ENCLOSE £ (INCLUDING POSTAGE AND PACKING AS PRICED ABOVE)

Quality Cassettes, Reels & Video

CASSETTES

	C60	C90	C120
AGFA Low Noise Special	*£0.39	*£0.55	—
AGFA Ferrocolor	£0.49	£0.69	£0.92
AGFA Superferro	£0.86	£1.28	—
AGFA Stereochrom	£1.12	£1.29	£1.75
BASF LH	*£0.56	*£0.75	£1.34
BASF Ferro Super	£0.82	£1.24	£1.56
BASF Ferro Super LHI	£0.94	*£0.99	—
BASF Chrome	£0.91	£1.20	—
HITACHI Low Noise	*£0.58	*£0.82	*£1.22
HITACHI UD	£1.00	£1.24	£1.66
HITACHI UDEX (XL2)	£1.36	£1.69	—
MAXELL UL	£0.69	*£0.79	—
MAXELL UD	£0.86	*£1.15	—
MAXELL UDXL1	£1.29	*£1.39	—
MAXELL UDXL2	£1.35	*£1.46	—
MAXELL XL-1S	£1.49	£1.89	—
MAXELL XL-2S	£1.59	£2.09	—
MAXELL MX Metal	£2.69	£3.65	—
MEMOREX Normal Bias	£0.75	£0.79	—
MEMOREX MrX1	£1.01	£1.09	£1.59
MEMOREX Chrome 2	£1.15	—	—
MEMOREX High Bias	£1.29	£1.39	—
OSAWA Low noise	*£0.40	*£0.50	—
OSAWA LH	*£0.60	*£0.75	—
SONY CHF	*£0.57	*£0.80	£1.09
SONY BHF	*£0.70	*£0.89	£1.20
SONY AHF	£0.99	£1.22	—
SONY CD-Alpha	£1.17	£1.67	—
SONY UCX-S	£1.60	£2.23	—
SONY Ferrochrome	£1.06	£1.40	—
SONY Metallic	£2.15	£2.89	—
TDK Dynamic	£0.74	£0.95	£1.30
TDK Acoustic Dynamic	£1.05	£1.32	£1.95
TDK Super Avilyn	£1.30	*£1.55	—
TDK SAX	£1.63	£2.16	—
TDK MA Metal	£1.98	£2.69	—
TDK MAR Metal	£3.04	£4.23	—

*SPECIAL OFFERS WHILE STOCKS LAST
Goods are offered until 20.2.82
subject to availability

POSTAGE AND PACKING FOR UK
CASSETTES: 1 to 5 £0.60
6 or more £1.00
REELS & VIDEO: £1.00 PER ORDER
SEND MAIL ORDER OR BRING THIS ADVERT INTO ONE OF OUR SHOPS FOR THESE SPECIAL PRICES.

REELS

AGFA LN 5" x 900'	£2.30
AGFA LN 5¾" x 1200'	£2.65
AGFA LN 7" x 1800'	£3.80
AGFA LN 5" x 1200'	£2.75
AGFA 5¾" x 1800'	£3.80
AGFA LN 7" x 2400'	£4.70
AGFA PEM369 7" x 1800' (Plastic)	£4.55
AGFA PEM369 7" x 1800' (Metal)	£5.30
AGFA PEM369 10½" x 3600' Cine	£10.25
AGFA PEM369 10½" x 3600' NAB	£12.40
AMPEX 20/20 + 7" x 1800'	£4.30
AMPEX 20/20 + 10½" x 3600' NAB	£11.70
AMPEX Grand Master 7" x 1800'	£5.15
AMPEX Grand Master 10½" x 3600' NAB	£13.50
BASF LH 7" x 1800'	£4.45
BASF LH 7" x 2400'	£5.80
MAXELL UDXL 35/90B 7" x 1800'	£4.50
MAXELL UDXL 35/180B 10½" x 3600' NAB	£12.80
SONY ULH 7" x 1800'	£4.80
TDK LX35/90 7" x 1800'	£3.60
TDK LX35/180 10½" x 3600' NAB	£10.05
TDK LX35/90B 7" x 1800'	£3.95
TDK LX35/180B 10½" x 3600' NAB	£11.00
TDK GX35/90B 7" x 1800'	£4.60
TDK GX35/180B 10½" x 3600' NAB	£12.40

VIDEO CASSETTES

AGFA (VCR/SVC)
LVC165/SVC3....£9.60
LVC130/SVC3.5£12.75
LCV150/SVC4...£14.80
BASF (VCC)
VCC 240 ....£9.20
VCC 360 ....£13.95
VCC 480 ....£18.55

MAXELL (BETA)
L500....£6.60
L750....£8.50
MAXELL (VHS)
E120 ....£7.25
E180 ....£8.60
AGFA (VHS)
E120 ....£7.35
E180 ....£8.60

AS ALL VIDEOS ARE IN SHORT SUPPLY, PLEASE CHECK FOR AVAILABILITY

MAIL ORDERS & CALLERS TO
DEPT. ME48
B.A.T.S. OF BIRMINGHAM,
2262 COVENTRY ROAD,
SHELDON, BIRMINGHAM, B26 3JR
TEL: 021-742 6311

Also at:
180/162 CORPORATION STREET,
BIRMINGHAM, B4 6TB
TEL: 021-236 2139

B.A.T.S.
OF BIRMINGHAM

1000's OF LP BARGAINS

Our catalogue offers over 10,000 LPs — Cassettes — Singles

ROCK/POP/NEW WAVE/DISCO/HM/JAZZ/MOR etc
Unrivalled selection of hard to find back catalogue and deleted albums

LPs 50p-£2.95 EACH + VAT

MANY LIMITED EDITIONS ALSO AVAILABLE AT LOWEST PRICES

ALL ALBUMS FULLY GUARANTEED
SEND SAE FOR OUR LATEST CATALOGUE

EXPORT WE OFFER AN UNBEATABLE EXPORT SERVICE TO ANYWHERE IN THE WORLD

SEND FOR OUR EXTENSIVE CATALOGUE LISTING 1000's OF LP BARGAINS
FREE FROM UK TAX, MANY UNAVAILABLE OUTSIDE OF BRITAIN

GEMA RECORDS
(PO Box 54), CROCKHAMWELL ROAD
WOODLEY, READING, BERKSHIRE, ENGLAND

RECORD & TAPE EXCHANGE

ALL RECORDS, TAPES, RARITIES, VIDEOS WANTED

ANY LP's, singles and cassettes (home or pre-recorded) bought or exchanged. 1p - £2.50 each paid according to resale value (more for rarities and videos). **ALL** accepted in **ANY** condition — absolutely **NONE** refused!! Bring **ANY** quantity to

38 NOTTING HILL GATE, LONDON W11 (727 3539)
28 PEMBRIDGE RD, NOTTING HILL GATE W11 (727 3538)
90 GOLDHAWK RD, SHEPHERDS BUSH W12 (749 2930)

Or **SEND** any quantity by post with SAE for cash to Record & Tape Exchange, 38 Notting Hill Gate, London W11 (None returned once sent — SAE + List for estimate if required).

ALL shops open 10 - 8 EVERY day of the year for many 1000s of cheap used/unused record and tape bargains (wholesale discounts available to dealers). RARITIES are bought, sold, exchanged UPSTAIRS at 38 Notting Hill Gate, W11.

★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★★

Rarities available by post.

RARE SINGLES
BLONDIE Picture This (pic sl yellow) 3.00
CARS Best Friends Girl (pic disc red) 2.00
CARS Let's Go (pic disc green)................... 5.00
CARS Just What I Needed (pic disc blue) .. 2.00
DAMNED Neat Neat Neat (orig pic sl)........ 9.00
DAMNED Don't Cry Wolf (pink).................. 5.00
DAMNED Problem Child (orig pic sl) 4.00
GANG OF FOUR Damaged Goods EP (orig pic sl)........ 2.50
HEARTBREAKERS Chinese Rocks (pic sl).. 3.00
JAM Eton Rifles (pic sl) 2.00
KLEENEX Beri Beri (orig sunrise pic sl) 2.00
MEMBERS Sound of the Suburbs (clear) .. 2.00
IGGY POP Five Foot One (pic disc)............ 2.00
PIL Death Disco (7" pic sl)........................ 2.00
PIL Death Disco (12" pic sl)....................... 5.00
PINK MILITARY Blood & Lipstick (12" EP).. 3.00
SEX PISTOLS Anarchy in the UK (EMI).... 10.00
SEX PISTOLS Submission (one sided)...... 4.00
SEX PISTOLS Rock'n'Roll swindle (cash card sleeve)........ 2.00
SEX PISTOLS Holidays in the Sun (pic sl) . 2.00
SEX PISTOLS Pretty Vacant (pic sl)........... 2.00
SEX PISTOLS God Save The Queen (pic sl) 2.00
SKIDS Woman in Winter (comic sleeve) ... 2.00
SKIDS Masquerade (dble pic sl)................. 2.00
TEARDROP EXPLODES Sleeping Gas (Zoo pic) 8.00
UK SUBS Tomorrow's Girl (blue pic)......... 2.50
UK SUBS She's Not There (green pic) 2.50
UK SUBS CID (City orange, pic) 5.00
UNDERTONES Jimmy Jimmy (green vinyl) 3.00
UNDERTONES Jimmy Jimmy (pic sl) 2.00
X RAY SPEX Identity (pink pic).................. 3.00
X RAY SPEX Dayglow (orange pic)............ 3.00

RARE LP's
XMAS AT THE PATTI (10" dble).................. 9.00
SPRINGSTEEN as requested around the World (demo LP) 25.00

PICTURE DISC LP's
BEATLES Sgt Pepper 4.00
BEATLES Abbey Road 4.00
DEVO Are we not men 4.00
MIKE OLDFIELD Tubular Bells............ 4.00
PARLIAMENT Motor Booty Affair 4.00
PINK FLOYD Dark side of the Moon 4.00
LINDA RONSTADT Living in the USA........ 4.00
RUSH Hemispheres 4.00
BOB SEGER Stranger in Town 4.00

All records in v.g. condition. All prices include postage.
Cheques/PO's to RECORD & TAPE EXCHANGE, 38 NOTTING HILL GATE, LONDON W11.

THIS WEEK'S BIGGIES

L.P. SIMPLE MINDS Themes for great cities (9 track best of) (Chrysalis & Virgin tracks) (I)........5.99
7" O.N. JOHN Make a move on me/Falling (I) (P)........1.60
7" VAN HALEN Pretty woman/Happy trails (I) (P)........1.60
7" BAD MANNERS Tequila/Suicide (I) (P)........1.99
12" MINK DEVILLE Love & Emotion/Cadillac Moon/Let me dream/Change it comes (I) (P)........3.49
12" HAIRCUT 100 Love plus one (5.39) (Haircut 100 sleeve) 1.99
12" JUDAS PRIEST Rock forever/Hell bent for leather/Beyond the realms of death (7.20) (I) (P)........3.49
12" LENE LOVICH New Toy/Lucky no (disco)/Birdsong/Details/Joan/Cats away (Large PICTURE LABEL) (Jap I + lyrics) (P).7.99
12" PINK FLOYD Money/Any colour you like (I) (P)........3.49
12" SIMPLE MINDS I travel (E)/30 frames (live)/I travel (live) (P)........1.99
12" ROD STEWART Tonight I'm yours/Young Turks (5.05) (I) (P)........3.49
12" BOB SEGER We've got tonight/Brace strangers (7.05 live)/Feel like a number (red vinyl) (P)........1.99
12" STARGAZERS Groove baby groove + 2 (P)........1.99
12" VICE SQUAD Living on dreams/Latex love/Last rockers/Resurrection/Young blood/Humane (+ lyrics) (I) (P) 2.50
12" Z Z TOP Tube snake boogie/La Grange (I) (P)........4.49
L.P. JOY DIVISION Still (dble) (Cloth cover) (few only)........8.99
L.P. MOTLEY CRUE Too fast for love (I)........6.99
L.P. US METAL Shrapnel compilation. 10 heavy tracks (I)........6.99
12" UB40 I won't close my eyes/Folitician (P)........1.99
12" NEIL YOUNG Southern Pacific/Motion city (red vinyl, triangular shaped) (pyramid shaped pic sleeve) (I)........4.99
12" THEATRE OF HATE Believe in West World/Version/ Propaganda/Ministry of Broadcast/Original sin (P)........1.99
7" POLICE Flexible strategy/Spirits (Diff pic)(I)........1.60
12" SOFT CELL Say hello, wave goodbye (E)(P)........1.99
12" DEF LEPPARD Bringing on heartbreak/Me & my wine/You got me running (P)........1.50
7" DEVO Mechamania/Jerkin' back & forth (I)........1.50
7" RINGO STARR Stop & smell the roses (I)........1.50
7" OZZY OSBOURNE Little dooo/Tonight (I)........1.50
7" CLIFF RICHARD Summer rain/Daddy's home (I)........1.50
7" ABBA When all is said/Should I laugh (Ltd pic)(I)........1.35
LP T EXPLODES Wilder (Diff sleeve)(I)........6.99
12" AC/DC Let's get it up (live)/Back in black (live)(P)........2.50
12" BIRTHDAY PARTY Nick the Stripper + 2 ...I) (P)........4.99
7" UFO Let it rain (clear vinyl)(P)........1.30
12", B. J. HARVEST Love On The Line/R&R Lady/Life Is For Living/Hymn For Children (I) (P)........4.49
12" S. BALLET She Loved Like Diamond (Voc & Inst) (P)........1.99
12" UFO Let It Rain/Heel Of Stranger/You'll Get Love (P)........1.99
12" JAPAN European Son (Ext. remix)/Alien (Diff pic)........1.99
L.P. MICHAEL SCHENKER Live at Budokan (dble L.P. not released in this country). 13 tracks + g'fold lyric insert. (Jap I) 14.99
12" MADNESS Mrs Hutchinson + 2 (I) (P)........3.49
LP HAPPY ROCK (2 recs) 28 tracks by Pretenders, Madness, Undertones, Costello, Nick Lowe, Devo and many more. Coloured vinyl + free T-shirt). Excellent value (I)........4.99
LP WHITESNAKE Best of (10 tracks) (Diff. pic to any British + colour insert + lyrics to all tracks. Jap I)........9.50
LP JIMMY DESTRI Heart on a wall (first solo album for member of BONDIE) (I)........6.50
LP DAMNED Best of (Red vinyl)........3.99
Box set Roxy Music First 7 albums in presentation box (ltd Edition)........24.95 + 2.25 p&p (UK)
CASSETTE VICE SQUAD Live in Sheffield 1981. Official bootleg. (Only 2000 made. Each one numbered) (+ pic insert)........3.99
CASSETTE CHRON GEN Live in Leicester 1981. Official bootleg. (Only 2000 made. Each one numbered) (+ pic insert)........3.75
Please note: We are the only official Mail Order Outlet for these cassettes
(Slightly smaller biggies in other sections)

7" ABBA One of us/Should I laugh........1.99
LP RUNAWAYS Little lost girls (I)........6.99
7" TOYAH Thunder in the mountains........2.75
LP PHIL LYNOTT Solo in Soho........5.99
12" FRANK ZAPPA Goblin girl/Pink napkins (I)........7.50
7" DOLLAR You take my breath away........75p
7" RAGE Bootleggers 81, 7" R. TATTOO Rock & Roll, each........1.50
7" MOTELS Days are O.K.; 7" SUPERMAN 2 theme........each 90p
7" KINKS Predictable; 7" BUDGIE Rendezvous........each 1.50
7" SAMMY HAGAR Piece of my Heart........1.99
7" ALTERED IMAGES I could be happy........2.99
7" ADAM & ANTS Ant Rap........2.99
L.P. TOYAH Anthem........5.99
12" DEVO Beautiful world (Spacehelmet shaped) (I)........8.00
Over 100 Pic Discs in our Catalogue

OMD OMD OMD OMD OMD OMD OMD OMD OMD OMD

12" OMD Maid of Orleans/Navigation/Experiments (P)........1.99
12" OMD E Gay/Souvenir/Motion & Heart/Annex (I)(P)........3.49
12" OMD Joan of Arc (P)........1.75
10" OMD Souvenir(E)/Motion/Heart/Secred heart (P)........1.49
12" OMD Enola Gay (orig British 12") (P)........1.99
7" OMD Enola Gay (Jap I + lyrics)(P)........2.65
7" OMD Electricity/Messages (Jap I + lyrs)(P)........2.65

MARC BOLAN MARC BOLAN MARC BOLAN

LP BOLAN Airwaves (2000 ltd. PIC DISC) Not released yet
We are pleased to have been appointed by the Marc Bolan Label as the only Mail Order outlet for this very limted 12" single
12" BOLAN Sing me a song / Endless sleep / Lilac hand (Picture disc) (The pictures on Both sides of this new 12" are completely different to those on all previously released copies........3.99
L.P. T REX in concert (Picture disc copies)........5.99
L.P. BOLAN Scare me to death (PICTURE DISC) (V. Ltd)........5.99
Meanwhile . . . More Bolan in our cataogue

OUR FAIR TRADING POLICY
★ **WE DO NOT ADVERTISE RECORDS BEFORE THEY ARE AVAILABLE.**
★ **We do not advertise new releases as "limited editions" unless they really are limited editions.**
★ **All records are British unless marked import (I) so you know exactly what you are buying.**
★ **All records etc are sent in strong, top quality protective packaging.**
★ **We do not issue credit notes (except overseas) or alternatives unless you ask. If we cannot supply exactly what you require — *We refund your money.***

7" JAP IMPORTS (All picture inserts + lyrics) 7"

7" STRANGLERS Duchess; Nice 'n Sleazy; No more heroes; Something better change; Go buddy go; Walk on by/Old Codger/Tank; 5 mins/Out Tokyo/Death + night + blood........each 1.99
7" YOUNG & MOODY BAND Don't Do That (Diff pic)........2.65
7" RAINBOW Magic/Freedom fighter (Diff pic)........2.65
7" GARY NUMAN She's Got Claws/This Wreckage/I Die You Die/Are Friends Elec/We Are Glass........each 2.65
7" G. NUMAN Cars/Complex........each 1.99
7" CLASH I Fought The Law/Bank Robber/L Calling........each 1.99
7" POLICE Every Little Thing (Diff pic)........2.65
7" ADAM & ANTS Prince Charming; Stand & Deliver. (Both have gatefold pic sleeves. . .completely diff. to Brit. + lyrics)........each 2.65
7" ADAM & ANTS Young Parisians (Diff. pic to Brit)........2.65
7" PAT BENATAR Promises in the dark/Evil genuis (Diff pic)........2.65
7" STRAY CATS Lonely summer night/Stay one more day (Diff)........2.65
7" E. COSTELLO Good year for the roses (Diff pic)........2.65
7" K. WILDE Kids in America (Diff pic)........2.65

KRAFTWERK KRAFTWERK KRAFTWERK KRAFTWERK

12" KRAFTWERK Das Model/Robots/Neon lights/T Europe (all sung in German)(I)(P)........3.99
12" KRAFTWERK The Model/Computer love (7.20) (P)........1.99
12" KRAFTWERK Sh Dummies/Spacelab/Endless Europe........1.99
12" KRAFTWERK P calculator (E)/Dentaku(E)/Numbers (P)........1.99
7" KRAFTWERK Showroom dummies/Robots (Jap I lyrs)(P)........2.65
7" KRAFTWERK T Europe express/Robots (Jap I lyrs)(P)........2.65
7" KRAFTWERK P Calculator/Dentaku (Jap I lyrs)(P)........2.65
LP KRAFTWERK Man machine; Radioactivat; Computer Welt (all sung in German)(I)........each 5.49
7" KRAFTWERK Trachenrechner/Dentaku (both in German)(I)(P)........1.99
7" KRAFTWERK Numbers (I)........1.35
LP KRAFTWERK T Europe Express; Man Machine; Ralf & Florian; Kraftwerk 2 (all superior Jap pressins + lyrs)........each 7.99
LP KRAFTWERK Autobahn (superior Jap I + lyrs)........8.99
CASSINGLE Pock. Calculator (Calculator pic)........1.50

BOWIE BOWIE BOWIE BOWIE BOWIE BOWIE

If you like Bowie then you'll like our catalogue. We are known throughout the world as the Bowie specialist.
BOWIE POSTERMAG (details see Good things going) (I)........3.50
7" BOWIE/QUEEN Under Pressure (Jap I + lyrics) (Diff pic)........2.65
12" BOWIE & QUEEN Under Pressure (I) (P)........3.49

JAM JAM JAM JAM JAM JAM JAM JAM JAM

12" JAM Town called Malice/Precious (design slve, not pic)........1.99
12" JAM When You're Young/A. Beginners/Tales River Bank/Lisa/F. Pyre (Diff pic to other 5 track 12") (I) (P)........3.99
12" JAM Start/Eton rifles/Going underground/That's entertainment (I) (P) (4 track e.p.)........3.99
7" (Yes, 7") JAM Start + 3 (as above) (P)........2.50
7" JAM Absolute beginners (+ lyric, pic insert) (P)........1.25
12" JAM A. beginners/F.Pyre/Disguises / Tales from river bank / Lisa Radley (I) (Splendid pic)........4.49
7" JAM That's entertanment (diff P); Strange town (diff P); Start (diff P); Eton rifles (diff P); When you're young; G Underground; Sats kids / Heatwave; David Watts / A Bomb; F Pyre (All splendid Jap imports with pic inserts + lyrics)........each 2.50
7" JAM Saturdays kids / Heatwave (I)........75p

7" SQUARE POSTCARD RECORDS

Each one has a pic on it and is a very limited edition
ABBA The pipper (people in st. pic); ABBA The Piper (dancing pic); ABBA S. Trouper (Horse pic); ABBA S. Trouper (Mansin pic); LENNON Watching the wheels; LENNON Woman (Sheep, Church or Windmill pic); O. N. JOHN/CLIFF Suddenly; PRESLEY Heatbreak hotel; BLONDIE Dreaming/Union City Blue. (All Import)........4.99 each

VIDEOS VIDEOS VIDEOS VIDEOS VIDEOS

VIDEO OLIVIA NEWTON JOHN Physical........34.50
VIDEO BLACK SABBATH Live in concert........28.95
VIDEO ELVIS PRESLEY 'Early Elvis' 1956/1968 Comeback show (Both specially imported)........39.95 each or both for £70
VIDEO IRON MAIDEN In concert........24.50
VIDEO MOTORHEAD In concert........24.95
VIDEO THIN LIZZY Live in concert........28.95
VIDEO UNION CITY The film starring Debbie Harry........39.95
VIDEO ADAM & ANTS Live in Japan........29.95
VIDEO SIOUXSIE/BANSHEES Once upon a time........22.95
VIDEO DEEP PURPLE California Jam '74........34.95
VIDEO TOYAH At the Rainbow........34.95
VIDEO KATE BUSH Live at Hammersmith Odeon........34.50
VIDEO QUEEN Greatest flix........34.50
VIDEO PAUL McCARTNEY & WINGS Rock show........39.50
VIDEO PINK FLOYD Live in Pompeii........26.95
VIDEO CLASH Rude boy (previously unreleased music)........39.95
VIDEO E.L.O. Live in concert (80 mins)........28.95
Please state CLEARLY VHS or BETAMAX
LOTS MORE CONCERTS AND FILMS IN OUR CATALOGUE

This is only a tiny selection of the rare and exciting records obtainable from us. Our catalogue No. 30 (plus supps 1, 2, 3, 4 & 5) listing over 7,000 collectors items is available now. If you would like one, send 25p plus LARGE stamped (19p) addressed envelope. Europe send 6 IRC or ASK FOR A FREE COPY WHEN ORDERING.

GOOD THINGS GOING

L.P. CAPTAIN LOCKHEED & STARFIGHTERS (HAWKWIND) (I)........5.99
12" IAN GILLAN 6 track Jap Import (Large PICTURE LABEL) (Deleted Limted Edition) (+ lyrics) (P)........6.99
12" SLAUGHTER & DOGS It's alright + 3 (P)........1.99
12" FOREIGNER Cold as ice/I need you........1.99
12" FOREIGNER Feels like the first time + 2........1.99
MAGAZINES 'Rock Superstars'. Rare 4 to 5 year old American Postermags ... open into large poster. BOWIE/SPRINGSTEEN/McCARTNEY & WINGS/WHO/STONES/ELTON JOHN (P&P as fo 12")....each 3.50
7" E.L.O. Another heart breaks/Rain is falling (I)........1.35
7" AC/DC Let's get it up/Snowballed (I) (P)........1.60
L.P. GARY MOORE 9 track best of (Jap I) (Diff P. to Brit)........8.50
12" GENESIS No reply at all/Naminanu (I) (P)........3.49
12" HENDRIX W'tower/F. lady/P. Haze/M. Depression (P)........1.99
12" SLADE Coz I love you/Take me back 'ome/Gudbye t'Jane/Cum on feel the noise (P)........1.99
12" R. PALMER Some guys have all the luck + 3 (P)........1.99
7" UNDERTONES When Sat comes/I don't know (I)(P)........1.50
7" XTC Senses working overtime (5 senses pic)........1.30
7" GILLAN Restless (Free wraparound poster)........1.30
7" PHIL LYNOTT Yellow Pearl (Clear vinyl)(P)........1.99
12" MADNESS Shut up/Day on/Never ask/Town (I)(P)........3.49
12" XTC SensesP/Egyptian/Weather/Tissue (P)........1.99
7" HAWKWIND U Guerilla live/Shot down (I)(P)(drilled)........99p
7" KISS Dark light/World without heroes (I)........1.35
7" ROSE TATTOO Assult + 3 (Dble 7")(gatefold P)........1.35
LP ABBA Super trouper (with Andante & Happy New Year sung in Spanish)(I)........5.99
BOX SET FRANK ZAPPA Shut up & play your guitar, 3 albums, lots of previously unreleased material (I)........11.50
7" DEF LEPPARD B on heartbreak/Me & my wine (I)........1.35
12" GANG OF 4 Hell with poverty + 4 (I)(P)........3.99
7" FOREIGNER Juke box hero (+ wraparound poster pic)........1.99
7" GLORIA JONES Tainted Love (Original of S. Cell hit)........1.50
12" POLICE Walking on the moon (British Original) (P)........3.99
12" CLASH London Calling (British Original) (P)........3.99
7" POLICE Spirits material (+ Poster & promo badge) (P)........1.25
12" GARY NUMAN/DRAMATIS Love needs no disguise/Take me home/Face to face (+ lyrics) (P)........1.99
12" MADNESS It must be love (P)........1.99
LP BOW WOW WOW See Jungle (Banned sleeve)........3.99
12" HAWKWIND (Sonic Assassins) Over the top + 2 (P)........2.50
LP SIOUXSIE/BANSHEES Ju Ju (Diff. pic on sleeve + FREE 7" of long version of 'Israel' that plays at 33 rpm) (I)........5.49
7" WHO My generation/Substitute (I) (P)........1.99
7" T. EXPLODES Ha ha/Bouncing babies/Books/Poppies in the field (double single) (gatefold slve) (P)........2.50
7" ADAM & ANTS Y. Parisians (Diff pic to Brit & Jap) (I)........1.99
LP MOTORHEAD No Sleep (gold vinyl)........4.99
12" MOTORHEAD Beer drinkers e.p. (Blue vinyl) 'P)........2.99
L.P. MOTORHEAD First (Pix on inner slve) (Clear vinyl)........3.99
12" BLACK SABBATH Mob rules/Die young (live) (P)........1.99
12" MOTORHEAD Beer drinkers e.p. (Pink vinyl) (P)........1.99
12" I.MAIDEN Sanc/Prowlers/Drifter/Got fire (banned pic) (I)........2.99
L.P. MOTORHEAD First (rare pix on inner sleeve, red vinyl)........3.75

HUMAN LEAGUE HUMAN LEAGUE HUMAN LEAGUE

12" H LEAGUE Empire State Human (orig deleted 12")(P)........3.99
12" H LEAGUE Holiday 80 re-issue........due for release mid-Feb
L.P. Fast Product. First Year Plan. 2 tracks by H. LEAGUE. Being boiled (orig vers)/Circus of Death + 12 tracks by others........2.99
12" H. LEAGUE Marianne/D. Vision/T. City/R&Roll/Nightclubbing/B. Boiled (LARGE PIC LABEL) (Rare deleted Jap 12" + lyrics) (P)........6.99
12" H. LEAGUE L. Action (10.12)/Open your heart (8.15) (I) (P)........3.25
L.P. HUMAN LEAGUE Dare (picture disc)........6.99
12" H. LEAGUE Don't you want me (2 versions)/Seconds (P)........1.99
12" H LEAGUE Love Action/Hard Times (20 mins total' (P)........1.99
12" H LEAGUE Dignity Of Labour 1/4 (+ free flexidisc (P)........2.50
12" H LEAGUE Tom Baker/Add Your Voice/Dance Vision/Boys & Girls/Sound Of The Crowd (I) (P)........3.99
12" H LEAGUE Open Your Heart/Non Stop (8.15)........1.99
12" HEAVEN 17 Fascist Groove Thang (4.53)/Decline (7.00) (P)........1.99
Meanwhile. . . More H. League in our catalogue

CULT 45 CULT 45 CULT 45 CULT 45

12" TOYAH Four more from Toyah (I)(P)........3.25
12" JAPAN Life in Tokyo/E Son/Stateline/Unconventiel/ Q Life/2nd that emotion (+lyric sheet + 12" x 12" pic insert of band) (large PICTURE LABEL, black vinyl, Jap I)(P)........8.99
12" FLOCK OF SEAGULLS Modern love/Tele/DNA + 2 (P)........1.99
12" BOW WOW BOW WOW Go wild in the country (P)........2.25
12" THOMPSON TWINS In the name of love (E)(P)........1.99
12" O. JUICE Felicity/In Nutshell/You Old Eccentric (P)........1.99
7" GRACE JONES Love Is The Drug/Sinning (I) (P) (drilled)........1.50
12" A. IMAGES I could be happy/Insects/D. Popstars (P)........1.99
12" NEW ORDER Everything's gone green/Cries/Mesh & Whispers (+ FREE JOY. DIV. flexi) (I) (P)........2.25
7" U2 Another day/Twilight (Irish only release) (P)........2.65
7" U2 Control/Stories/Boy girl (Irish only release) (P)........2.65
12" SOFT CELL Memorabilia/Tainted love........1.99
12" JAPAN Visions of China/Swing (6.25) (P)........1.75
7" ULTRAVOX The voice (Clear vinyl) (P)........1.99
7" ULTRAVOX All stood still (Clear vinyl) (P)........1.99
12" SOFT CELL Memorabilia/Tainted love/Tainted dub/Where did our love go (I) (P)........4.49
7" VISAGE Moon over Moscow/Fade to grey (I) (P)........1.99
12" DURAN My own way (2 versions) + 1 (P)........1.99
12" SOFT CELL Bedsitter / Facility girls (both long) (P)........1.99
12" ULTRAVOX The voice/All stood still (live) + 2 (P)........1.99
7" U2 Fire/Swallo/Ocean + 3 (dble single) (P)........1.50
12" TOYAH Thunder/Street addict/Voodoo doll (P)........2.25
7" SOFT CELL Men can get lost/Memorabilia (P)........1.25
7" ULTRAVOX The Thin Wall (clear vinyl) (P)........1.50
12" ORCHESTRAL MANOEVRES Enola Gay (P)........1.99
12" UB 40 Earth dies screaming (E)/Dream a lie (P)........1.99
12" JOY D. Transmission (P) (+ Free flexidisc)........1.99
12" JOY D. Atmosphere (P) (+ Free flexidisc)........1.99
12" JOY D. Love will tear (Diff. P to 7") (+ flexi)........1.99
12" NEW ORDER Ceremony (Orig. mix) (Orig pic) (+ flexi)........1.99
12" NEW ORDER Ceremony (New mix) (New pic) (+ flexi)........1.99
12" ULTRAVOX Vienna (4.50)/P. Reply (4.20)/Herrx (5.50)(P)........1.99
7" ULTRAVOX Passing strangers (clear vinyl) (P)........1.99

PICTURE DISCS PICTURE DISCS

7" MOTORHEAD Motorhead/City kids (in stock now, of course)........1.99
12" BLACK SABBATH Turn up the night/Lonely is the word........1.99
7" STEVE GIBBONS Loving me, loving you + 2........1.50
7" IAN GILLAN Restless........1.50
7" J ENTWHISTLE Too late hero; 7" E COSTELLO N Amsterdam each 2.99
7" MEATLOAF Deadringer; 7" FOREIGNER Blue morning; 7" O N JOHN Magic; 7" SKIDS Goodbye Civilian; 7" MATCHBOX M Dynamoes; 7" LAMBRETTAS Daaance; 7" P BENATAR Fire & Ice........each 1.99

WE HAVE TWO RECORD SHOPS IN WICKFORD
Adrians 'OLD SHOP' is packed with secondhand bargains. Rare promos, cheapies, '50 & '60 R & Roll originals, plus many 'one-off' goodies. OPEN 5 DAYS A WEEK (9.30 to 4.30. Closed Wed). Double your pleasure — visit both shops in one day. Hundreds more promos and rarities 'fresh in'.

POSTAGE & BEST PACKING 12" or 10" ... 1 = 90p, 2 = 1.25, 3 = 1.60, 4 = £2, 5 or more = 2.50 ... 7" up to 4 = 60p; 5 or more = 80p. Cassettes ... Same as for 7". Videos (Recorded delivery) ... 1.40 (any quantity). OVERSEAS P&P 12" or 10" 1 = 2.20, 2 or 3 = £3, 4 to 8 = £1 each, 9 to 20 = 8.60. 7" ... 1 or 2 = 1.10, 3 = 1.40, 4 = £2, 5 or more = 40p each, 13 or more = £5. Cassettes ... Same as for 7". Videos ... 1 = 2.75, 2 or more = £3.80. SOUTHERN IRELAND. Please add 25p for every £1 (on cost of records & postage) to cover rate of exchange.
PLEASE ALLOW 10 DAYS CLEARANCE FOR CHEQUES
(Postal orders mean quicker delivery)

ALL RECORDS ARE BRITISH UNLESS MARKED IMPORT (I)
P=Picture Sleeve. E=Extended version

Adrians

THE RECORD SPECIALIST Ref N
36 HIGH STREET, WICKFORD, ESSEX
Have you paid us a visit yet? Wickford is only 40 mins direct from Liverpool St. Station. Open Mon-Sat 9-6, Sunday 10am-12.30pm

OVERSEAS: Every week for years now, we have been sending hundreds of records all over the world to individual collectors and record shops in Hong Kong, Brazil, Australia & United States (to name but a few). Although, being retailers, we do not offer wholesale prices, our overseas customers like the way we despatch orders the day we receive payment; they like the strong, protective packaging we use, but most of all they like the enormous range of rare records listed in our catalogue (many available only from us). Established for 13 years, our store is the largest record shop in Essex, England . . . and the No. 1 for all collectors here and abroad.

MISSED THAT HIT SOUND WHILE IT WAS AROUND, GET IT FROM THE DEALER, WITH ALL THE CLASSICS. ALL THE SINGLES LISTED BELOW ARE BUT A SMALL SELECTION FROM OVER 2,000 SINGLES, AND 1,000 LPs LISTED AT INCREDIBLE PRICES.

SEND S.A.E. FOR LIST
ALL THE RECORDS LISTED BELOW ARE 50p EACH 10 FOR £4, 20 FOR £7
MANY OTHERS ON LIST

P2222	BEACH BOYS	God only knows
P2414	BOOMTOWN RATS	Diamond smiles
2636	KATE BUSH	Breathing
2248	DOLLAR	Love's gotta hold on me
3438	IAN DURY	I want to be straight
2154	EAGLES	The long run
2754	EARTH WIND & FIRE	September
2096	FIDDLERS DRAM	Daytrip to Bangor
3759	FRESHIES	I'm in love with a girl
3761	RUDY GRANT	Lately
2661	RUPERT HOLMES	Him
3100	JANET KAY	Silly games
2804	MANHATTAN TRANSFER	Who what when where why
2547	MATCHBOX	Buzz buzz a diddle it
1211	MUNGO JERRY	In the summertime
3779	DOLLY PARTON	9 to 5
3296	QUEEN	Play the game
1478	AUSTIN ROBERTS	Rocky
2699	RUTS	Staring at the rude boys
3144	SHOWADDYWADDY	Remember then
1658	SLIK	Forever and ever
1677	DAVID SOUL	Don't give up on us
1750	AL STEWART	Year of the cat
1881	RUFUS THOMAS	Do the funky chicken
2401	TOURISTS	The loneliest man in the world
3410	VILLAGE PEOPLE	Can't stop the music

ALSO GREAT BARGAINS

100 HIT SINGLES	£20.50
100 SOUL SINGLES	£10
100 PICTURE COVER SINGLES	£10
100 POP SINGLES	£7
50 REGGAE SINGLES	£5

Add for Postage & Packing GB Ireland & BFPO
1-5 Singles 40p; 6-10 70p; 11-15 £1; 16-20 £1.50; 21-50 £2.00; 51-100 £2.50; 101-200 £3.00; 201 or more Post Free
Rest of World for each 100 records £12.00

OLDIES UNLIMITED

DEPARTMENT N, TELFORD, SHROPSHIRE TF2 9NQ

BULLET RECORDS

4 ROMFORD RD,
ASTONFIELDS,
(NEON) STAFFORD, ST16 3DU

FOR COLLECTORS ONLY (LP's)

Simple Minds — Themes For Great Cities (Imp compilation)........5.99
John Lennon — Wedding Album (box set) .12.00 (inc p&p)
John Lennon — Live With Lions........9.95
Frank Zappa — Shut Up'n'play Yer Guitar (6 sides of purely instrumental guitar wizardry) Strictly ltd edition pressing........12.50
Human League — Sound of the Crowd (Canadian mini LP imp with 5 tracks)........3.99
Human League — Love Action (German 12")........2.99
Jam — Absolute Beginners (Canadian 12")........3.99
Adam & The Ants — Prince Charming (great pic Jap 7") 2.50
Adam & The Ants — new Video Ants in Japan........29.50
U2 — Irish Only 7" — Another day/Twilight (Pic)........2.50
Gang Of Four — sp. ed. 5-track US imp (inc 2 live)........4.99
U2 — 12" version of Out of Control EP........3.50
Madness — 12" Jap Pic Label Mini LP 6 tracks (rare deleted import)........8.00
Bob Dylan — Blonde on Blonde Vol I & II (legendary single LP's - the classic dble split in half)........6.00ea
Bob Dylan — Broadside Vols 1 & 6 (both Lps include rare non CBS Dylan studio tracks)........5.00ea
Bob Dylan — Masterpiece (superb triple LP inc several rare tracks)........22.00

Japan — The Singles (6 track Japanese picture label)........8.50
Human League — Holiday 80 (5 track Japanese picture label)........6.99

Fine Wine (AKA Moby Grape) — Fine Wine (Final German only LP by legendary group from '76)........5.50
Toyah — pic disc Anthem LP........5.50
The Monkees — Head (legendary LP)........9.00
Velvet Underground — 1966 etc (Rare Material)........6.99
Brian Wilson/Beach Boys — Rarities (superb Aussie collectors piece includes 20 ultra rare obscurities)........6.75
Bush Tetras — Rituals US imp sleeve........2.99

NUGGETS LPs
(NO SUGAR LUMPS SUPPLIED!)

Mouse & The Traps — Public Execution (Repress of vare rare classic LP)........5.50
Count Five — Psychotic Reaction (Classic)........6.50
Chocolate Watch Band — Inner Mystique........8.00
Strangeloves — I Want Candy (Orig sleeve)........6.00
Pebbles — Var Artists Vols 1, 2 + 10 (All essential) . 3.50 ea
The Knickerbockers — The Fabulous (Lies)........6.00
The Seeds — 1st LP/Web of Sound........6.00 ea

IMPORT LPs

The Fleshtones — Roman Gods (US imp)........6.99
The Waitresses — Wasn't Tomorrow Wonderful (great a turntable hogger, US imp)........6.99
The Wipers — Is This Real/Youth Of America ('Youth' highly recommended for Neo Psychedlia freaks — 2 powerful LP's. US imps)........4.99 each
Modern Lovers / Original (Bomp)........4.49
Glenn Branca — The Ascension........5.49
Irwin Schmidt — Film Music (back in stock)........4.99
Los Microwaves — Life After Breakfast (interesting)....4.99
Robin Williamson — Songs Of Love Parting........4.99
Palais Schaumburg — 1st LP (Great LP)........4.99
Carlos Peron — Impersonator (Magnificent solo LP from Yello Man)........4.99
The Blasters — Blasters (New & sensational LP from West Coast rock'n'Roll governors — watch 'em go)........5.49
The Gun Club — Fire of Love (Staggering LP)........5.49
Stepmothers — You Were Never My Age (Posh boy) ..4.99
Sych/with Holger (20 Kay) new........5.49
Levi — Rockets — Louisana Hayride........4.99
Lizzy Mercier Descloux — Mambo Nassau........4.99
Gleaming Spires — Songs of the Spires (Posh Boy) (Half of Sparks)........4.99
Die Krupps — Stahlwerksyn Forie LP........4.99
Die Krupps — Wah Arbeit Wahrer Lohn 12"/LP........3.49
Riuichi Sakamoto — Left Handed Dream (startling new LP Jap Imp)........9.50
Shags (GTO's take-off) — Philosophy World........5.49

NEW UK LPs

Colin Newman — Not to (excellent LP from Wire Man) 3.99
Holgar Czukay — On The Way To The Peak Of Normal (at last a UK release)........4.99
Method Actors — Little Figures (Adventurous dble LP) 5.99
Marc Bolan — Across The Airwaves (prev unreleased John Peel sessions)........4.99
Klaus Nomi — 1st LP (OGWT fame)........4.99
Splash of Colour — Various Psychedelic Bands........4.49
Peter Shelley — Homosapian........4.49
Family Fodder — Greatest Hits (Crepescule Imp)........4.99
White Heat — Zero Hour (UK Power Pop)........4.49
Off The Cuff — Live At The 101 Club — V Artists........3.99
A Certain Ratio — Sextet........4.49
TV Personalities — TV Personalities (Fab New LP)........3.99
Ludus — The Seduction (New Dble LP)........4.99
Bill Nelson — Das Kabinett........3.99
Durutti Column — LC........3.99
Diagram Bros — Some Marvels of Modern Science 3.99
Threat to Creation — Creation Rebel/NA Steppers........4.49
Prophetic Four — Escape 12" mini LP (Shattering Regae)........1.99
Raiders of the Lost Dub — Various W. Souls, B. Uhuru, B. Spear, etc........4.49
Dick Goughan — Handful of Earth (Ace folk LP)3.99
The Balloons — (Love Runs) Through Your Elbow (Devastating Indie LP)........Only 2.99
Material — Memory Serves........4.49
Tav Falco's Panther Burns (feat Alex Chiltern) — Behind Magnolia Curtain........4.99
Deltas — Boogie desease........3.99
TV21 — A Thin Red Line (stunning debut LP)........4.49
New Order — Movement........3.99
Depeche Mode — Speak & Spell........3.99
The Lines — Therapy (at last — stunning)........3.99
Richard Jobson — The Ballad Of Etiquette (Crepiscule imp)........4.49
Wasted Youth — Wild And Wondering........3.99
UK Decay — For Madmen Only........3.99

HARD CORE PUNK (LPs & SINGLES)

Singles
Abrasive Wheels — Vicious Circle EP........99
GBH — No Survivors EP........99
One Way System — Riot Torn City EP........99
The Fits — You Said We'ed Never Make It EP........99
Special Duties — Violent Society EP........99
4 Skins — Yesterdays Hero........99
Outcast — Programme Love (pic)........99
Flipper/Ha Ha (Alt Tentacles)(pic)........99
The Dark — On the Wires/My Friends (Both pic)........99 ea
Chron Gen — Puppets of War/Reality........99 ea
Blitz — All Out Attack (Classic 7") (Pic)........99
DOA — Postively DOA (5 track EP) (Pic) (Rev sound)........99
Anti Nowhere League — Streets of London (Pic)........99
Xmas Bollock EP — 4 Skins, Business, etc (Pic)........99
Theatre of Hate — Westworld 7" (Pic)...99p, 12" (Pic)...1.99
The Fits — Think for Yourself EP (Pic)........99
The Wretched — Souls In Torment (Geordie Punksters).99
The Snipers — 3 Piece Suite (Crass) (Pic) only........75
Peter & the Test Tube Babies — Banned EP (pic)........99
Social Unrest — Rush Hour (Imp Pic)........1.50
Vaines — The Fake EP (Imp Pic)........1.50
Dead Mans Shadow/Action Packed EP (Pic)........99
The Insane — Politics EP (Pic)........99
Disorder — Distortion To Deafness (2nd 7") (Pic)........99
Shattered Faith — Reagan Country (Imp)........1.50
Agent Orange — Everything Turns Grey (Imp Pic)........1.50
Demob — No Room (Pic)........99
Flipper — Brainwash red viynl (Imp Pic)........1.50
Dawn Patrol — Mini 5-track LP........2.50
The Dead Kennedys — 12" Ltd. Ed. of Too Drunk (Pic) .1.99
The Subhumans — Demolition of War EP (Pic)........85
Chelsea — Evacuate/No Escape/Freeman (all pic)..... 99 ea
Crisis — Alienation (pic)........99
Capt Sensible — This Is Your Captain (pic)........80
Social Distortion — Playpen (US Imp — Wild) (pic)...... 1.50
Toy Dolls — Tommy Kowie's Car (EP)........1.25
The Damned — Friday The 13th EP........1.25
Black Flag — Louie Louie (US Imp) (Pic)........1.50
Anti-Pasti — Six Guns (pic)........99
Annie Anxiety (Crass) — Barbed Wire Halo (pic)........75

Albums
Busted At Oz — Live Chicago Punk Compilation (US Imp)........5.99
Black Flag — Damaged (Long awaited debut — The Scorcher)........6.99
Red Rockers — Condition Red (Wild West Coast Punk)5.49
Angelic Upstarts — Live in London/Teenage Warning/Voices/Warning........3.99
Dead Kennedy's — Witch Trials (imp)........2.50
Agent Orange — Total Darkness (Imp — great LP)........4.99
Slaughter & The Dogs — Live at the Factory (Orig '77 band)........Only 2.99
Rodney on the ROQ — Volume II incs Black Flag, Shattered Faith, Red Cross etc........4.99
Vice Squad — 12" Mini LP of their 2 EP's (Diff Pic)........1.99
The Exploited — Punks not Dead........3.99
Anti Pasti — The Last Call (prime stuff)........3.99
Exploited — Live On Stage........3.99
The Dead Kennedys — In God We Trust (8-track 12"/LP) 2.50
DOA — Hard Core 81 (blistering & excellent) (imp)......6.50
Let Them Eat Jelly Beans — Various artists US underground (Dead K's seal of approval)........3.99
Carry On Oi — Vol III inc all your favourites........3.99
Vice Squad — No Cause For Alarm........3.99
Zounds — Curse Of........only 2.99
Plasmatics — Metal Priestess (6 new tracks main LP) .4.49
The Decline Of Western Civilisation — Various Artists US Underground groups inc X, Fear, Blackflag, etc........5.49
The Damned — Greatest Hits........3.99

NEW SINGLES — ALL PIC

7"
Yello — She's Got A Gun........1.10
China Crisis — African White (superb)........99
Depeche Mode — See You........99
The Passions — Africa Mine (dble single)........1.10
Thomas Dolby — Airwaves........1.10
Thompson Twins — In The Name Of Love........1.10
XTC — Senses working overtime........1.10
Bow Wow Wow — Go Wild In The Country........1.10
OMD — Maid of Orleans........1.10
Stockholm Monsters — Fairytales (Factory)........99
Orange Juice — Felicity........1.10
Rhoda & Specials AKA — The Boiler........1.10
Fad Gadget — Saturday Night Special........99
Jam — A Town Called Malice........1.10
Soft Cell — Say Hello Wave Goodbye........1.10
The Normal Hawaiians — Still Obedient........99
Bongos — The Bullrushes........99
The Membranes — Muscles (Great Single)........99
Palais Schaumburg — Kinder Der Tod (Imp)........1.50
By Chance — Soul Kitchen (Doors) (Imp)........1.20
Malaria — How do you likemy new dog (Imp)........1.25
Rhythm of Life (Paul of JK) — Soon........99
Tom Robinson — Tangoandwende (Imp Pic)........1.35

12"
Orange Juice — Felicity (+ extra track)........1.99
XTC — Senses + Egyptian Solution (extra track)........1.75
Bow Wow Wow — Go Wild In The Country........1.99
OMD — Maid of Orleans (dif covers)........1.75
Jam — A Town Called Malice........1.99
Soft Cell — Saly Hello Wave Goodbye (remix)........1.99
Human League — Sound of Crowd (UK edition)........1.50
Human League — Open Your Heart (back in stock)......1.10
Sir Horiatio (ACR) — Abracadabra........1.99
R L Crutchfields — Dark Day Trapped (mini LP)........3.99
Tsunami — As it is (UK funk/jazz/rock)(Incredible debut 4 track - highly recommended)........1.99
Cabaret Voltaire — Jazz the Glass........1.99
New Order — Green/Mesh/Cries........1.99
Fire Engines — Big Gold Dream (Gatefold sleeve)........1.99
Dif Juz — Vibrating Air........1.80
Gasper Larval — Kite Kite........1.99
Hawkwind — Sonic Assassin........1.99
Bush Tetras — Rivals (4-track)........1.99
The Jam — American 5 track 12"........3.99
The Jam — Australian 4 track 12"........4.49
Grandmaster Flash — Freedom/Birthday Party (2 hot import floorfillers)........4.49 ea
Perry Haines — Whats Funk........1.99
Christina — Things Fall Apart........1.99
A Certain Ratio — Waterline........1.99

"Export Enquiries Welcome — Telex 367334.
Answerback Neon."

POSTAGE RATES: LP's 80p per 12" / 1.10 for 2 / 1.35 for 3 / thereafter 20p each. 7" 30p per 7" / 2 for 45p / 3 for 60p / thereafter 10p each. Overseas 7" 1-3 60p; 4-8 £1.35; 7-16 £2.10; 17-34 £2.80; 35-42 £5.75. 12" 1 £1.35; 2-3 £2.10; 4-6 £3.00; 7-9 £5.75; for every 2 after an extra 50p. (Access/Barclaycard/Trustcard accepted). Double LPs count as 2. Please state alternative is possible. Please allow ten days for cheques to clear.
Personal Callers are invited to view the above stock plus much more at the Bullet Warehouse at the above address.

DOWNTOWN MAILORDER

MAILORDER DOWNTOWN RECORDS · RECORDS·TAPES

"PURVEYORS OF QUALITY MUSIC"

9 HIGH STREET BILLERICAY ESSEX
DEPT: N.6281 TEL. (02774) 22449

OUR SERVICE IS SO GOOD IT'S BREATHTAKING!! — WHY NOT GIVE US A TRY?

PICTURE VINYLS (LIMITED EDITIONS)

7" Motorhead — 2nd pic Motorhead/City Kids — out at last (yes honestly!! We've had it in stock for 2 weeks) £1.69
7" Gillan — Restless/On The Rocks........£1.39
7" Police — 3rd Star Shape — De Do Do Do/Don't Stand So Close (59p p/p)........£4.39
7" Adam and the Ants — Ant Rap........£2.69
7" Meatloaf — Deadringer........£1.19
7" Abba — One Of Us: Should I Laugh........£1.89
7" Altered Images — I Could Be Happy........£1.99
7" Sammy Hagar — Piece Of My Heart........£1.89
7" Duncan Browne — The Wild Places/Camino Real..£0.89
12" Frank Zappa — Goblin Girl/Pink Napkin........£6.89
12" Devo — Beautiful World (Space Helmet Shaped). £7.39
L.P. Toyah — Anthem........£4.89

COLLECTORS AND HARD TO FIND ITEMS (MANY LIMITED EDITIONS)

L.P. Barclay James Harvest — Collection (Harvest compilation)........£2.89
L.P. Klaus Schulze — Irrlight........£5.89
L.P. Jimmy Destri — Heart On A Wall (first solo L.P. from Blondie-keyboard player)........£5.89
L.P. Madness 7 — import include free 7" Never Ask Twice........£4.69
L.P. Peter Green — Blue guitar (blue vinyl)........£3.89
L.P. Triple Box Set Trust — includes first album/Marche On Creve/Repression + free poster (£1.00 P&P)........£11.99
L.P. Fast Product — First Year Plan — 2 tracks by Human League — "Being Boiled" (original version 1978)/Circus of Death + 12 tracks by others........£2.69
L.P. Queen — Greatest Hits (gatefold sleeve)........£3.69
L.P. David Coverdale — Whitesnake (import with Brown Snake sleeve)........£4.39
L.P. Deep Purple — collection compilation includes Hush/Speed King/Hey Joe (1968-1970)........£3.39
L.P. Joe Cocker — best of (13 classics)........£4.89
L.P. (dble Beatles) — First (with Tony Sheridan)........£5.89
L.P. Scorpions — Virgin Killer (with original banned sleeve)........£4.89
L.P.s Vinegar Joe — Rock 'n' Roll Gypsies/Six Star General: First Album (each)........£4.69

AC/DC — Superb triple box set, includes — High Voltage / Dirty Deeds / Powerage. Plus free poster of Angus Young + E.P. Jail Break / Baby Please Don't Go / Soul Stripper + (£1.00 P&P)........£9.99

L.P. Jimi Hendrix — The Legendary (14 hits)........£4.89
L.P. White Noise — III (re-entry)........£5.89
L.P. Juicy Lucy — with famous "Fruity Nude" sleeve (1969)........£4.89
L.P. (dble) Free Story — (original black + white sleeve design with group-history inside)........£6.89
L.P. Adam And The Ants — Kings of Wild Frontier (import with extra track — "Press Darlings")........£3.59
L.P. Jam — Setting Sons (import with extra track "Strange-Town" import)........£5.69
L.P. Burundi Black (1960's) — African tribal drum classic remixed in 1981 by and featuring Rusty Egan from Visage........£3.69

Donovan Gift — From Flower to Garden (double l.p. box set, includes 12 original drawings / lyrics / poetry (+ 99p P&P)........£8.89
L.P. Donovan — Pop Chronich dble album (24 classics)........£5.89
Donovan — Top Artists of Rock (12 classics inc Colours / Catch The Wind : Jennifer Juniper — mellow Yellow etc........£2.89

L.P. (double) — Soft Machine Third........£3.69
L.P.s South Side Johnny & Asbury Jukes —. Love Is A Sacrifice / The Jukes........(each) £2.39
L.P. Jethro Tull — Thick As Brick (in original newspaper wrap-around sleeve)........£3.69
L.P. Jeff Beck — Best Of........£2.89
L.P. Pink Floyd — Masters Of Rock........£3.89
L.P.s Sweet — Give Us A Wink / Off The Record / Desolation / Boulevard........each £4.89
L.P. ZZ Top : Fandango........each £3.89
L.P. Frank Zappa — 3 L.P. boc set Shut Up And Play Yer Guitar (featuring guitar wizardry of our Frank) (+ 99p P&P)........£11.99
L.P. Mountain — Twin Peaks (double)........£8.89
L.P. 999 — High Energy Plan........£5.89
L.P. Who — Hooligans (early classics 1965-1978 dble) £8.89
L.P. Elvis Costello — Taking Liberties (rare)........£5.89
L.P. (dble) T. Rex — Pop Chronick dble album with booklet containing sketches of Marc and interesting personal history........£6.89
L.P. Arlo Guthrie with Shenandoah Out Lasting The Blues........£2.39
L.P. (dble) The Byrds — Sweetheart Of Rodeo and Notorious Byrd Bros (back to back)........£3.69

12" SINGLES LTD EDITIONS IN PICTURE SLEEVES

12" Meatloaf — I'm Gonna Love Her For Both Of Us / Everything Is Permitted........£2.89
12" Doors — The End (from Apocolypse Now)........£2.89
12" Madness — Mrs Hutchinson / Must Be Love ... Shadow On The House........£2.89
12" Thin Lizzy — Live tapes (official bootleg) Bad Reputation / Chinatown / Got To Give It Up / Dear Miss Lonely Hearts........£2.89
12" ZZ Top — Tube Snake Boogie / La Grange........£3.79
12" Human League — Open Your Heart / Love Action £2.89
12" Toyah — Four More From Toyah........£2.89
12" Jam — Absolute Beginners / River Bank / When Your Young / Funeral Pyre / Lisa Radley / different sleeve (same as 7")........£3.69
10" Cheap Trick — Day Tripper / Can't Hold On / Such A Good Girl / Take Me I'm Yours / + free single — Everything Works If You Let It........£3.79
7" Undertones — When Saturday Comes / I Don't Know (with picture sleeve)........£0.99
7" T. Rex — Get It On / Hot Love (good pic)........£1.59
7" Four More From Toyah (+ free 7" flexi) — Stand Proud........£1.19

BIGG'S BONUS SPECIAL (ALBUMS) FROM 89p TO £2.69

U.F.O. — Obsessions / No Place To Run (each)........£1.89
Sanford & Townsend — Duo-Glide........£0.89
Ian Dury — Do It Yourself / Laughter (each)........£1.89
Yes — Tormato / Yesterday (each)........£1.89
Queen — Flash Gordon / Jazz (each)........£2.39
Bee Gees — Spirits Having Flown........£1.49
Eric Clapton — Backless........£1.89
Kayak — Periscope Life........£1.49
Johnny Rivers — Outside Help........£0.89
Groundhogs — Black Diamond........£0.89
Grin (Nils Lofgreen) — All Out........£1.69
Firefall — Luna Sea / Elan (each)........£1.39
Stephen Stills — thorough Fare Gap........£0.89
Various — Live and Heavy (includes "Headbangers" by Purple / Naz / Sabbath & Motorhead / Whitesnake, etc) £1.89
Richard Hell & The Voidoids — Blank Generation........£1.49
Steve Howe — The Bodast Tapes........£1.49
Black Sabbath — Attention Vol 1 & 2 (each)........£2.69
Christine McVie — Legendary Christine Perfect........£1.89
Back Street Crawler — Band Plays On........£0.89
Boomtown Rats — Tonic For Troops — Mondo Bongo / Fine Art (each)........£1.89
Iron Butterfly — Scorching Beauty........£1.89
Whitesnake — Ready And Willing........£2.39
Heart — Dreamboat Annie........£2.39
Thin Lizzy — Chinatown / Adventures Of (T.V.) / Black Rose (each)........£1.89
Thin Lizzy — Johnny The Fox / Bad Reputation (each) £2.39
Roxy Music — Flesh & Blood / Manifesto (each)........£2.69
David Bowie — Aladin Sane (stocks limited)........£2.39
Deaf School — Honeymoon (dble)........£2.39

ATTENTION BOB DYLAN FANS EVERYWHERE & ANYWHERE
L.P. Slow Train coming........£2.39
L.P.s Street Legal / 1st album /Another Side / times Are A changin' / Shot Of Love (each)........£2.69
L.P. Greatest Hits (import different — blue sleeve and tracks)........£3.39
L.P.s Greatest Hits Vol II/III (imports) (each)........£4.89
L.P. Planet Waves / Super Jap pressing........£7.89
L.P. Masterpieces (beautiful Australian triple set with fold out sleeve — contains George Jackson /Rita May (+ 99p P&P)........£19.99
7" (pic) Heart Of Mine / Grooms Still Waiting At The Altar — never released before........£1.19

"GRANDADS" BARGAIN BASEMENT (albums from £2.89 to £3.89)

Elkie Brooks — Pearls (on T.V.)........£3.39
Who — Meaty Beaty (hits)........£2.89
Human League — Dare........£3.79
Adam & Ants — Prince Charming........£3.79
Duran Duran — Album........£3.79
Dire Straits — Making Movies........£3.39
Orchestral Manoevres — In The Dark / Organisation Architecture & Morality (each)........£3.79
The Teardrop Explodes — Kilimanjaro........£2.89
Police — Ghost In The Machine........£3.39
Neil Diamond — Jazz Singer........£2.89
Jam — Sound Effects........£3.39
ELO — Showdown / Discovery /Time (each)........£2.89
Blondie — Parallel Lines / Best Of (T.V.) (each)........£2.89
Rush — Moving Pictures........£2.89
Pink Floyd — Dark Side / Atom Heart / Animals (each) £3.39
David Bowie — Changes Two........£3.39
Queen — Sheer Heart Attack / Night At Opera / Day At The Races (each)........£3.39

A ROLLING STONES SPECTACULAR!
L.P. Metamorphosis........£1.89
L.P.s Made In Shade / Stoneage / Rock 'n' Rolling Stones / Milestones / Between The Buttons / No Stone Unturned / Suckin In 70's (each)........£2.89
L.P. December's Children (& everybodys)........£3.89
L.P. Profile (Decca hits)........£3.89
L.P. Limited edition collectors item (Australian compilation of 12 early Decca tracks / Walking The Dog / Susie Q 1964-68)........£5.89
12" (pic) red vinyl "Miss You / Far Away Eyes..£1.99
L.P. (double) Rolling Stones Rolled Gold Vol 2 £6.39
L.P. (double) 30 Greatest Hits (import)........£5.39

The above items are mere samples of our vast stock of L.P.s, singles, cassettes and goodies at really low prices, so hurry, send large S.A.E. for list(s) of your choice:
(1) Main list, (2) Country list, (3) Jazz and Blues, (4) Collectors list ("Kenny's Cage"), (5) Alternative sounds list ("Jazzbo's Game").

POSTAGE AND (EXCELLENT) PACKAGING SERVICES
7" singles — 29p each + 10p FOR EACH ADDITIONAL SINGLE, 10"/12"/L.P.s — 1=69p, 2=89p, 3=£1.19, 4=£1.49, 5=£1.69 + 12p FOR EACH ADDITIONAL 12" (DOUBLES COUNT AS TWO AND TRIPLES COUNT AS THREE).
OVERSEAS POSTAL AND (EXCELLENT) PACKAGING SERVICES
12" 1=£1.89, 2=£2.69, 3-7 89p EACH, 7-12=£7.29, OVER 12 EXTRA 35p EACH PER ALBUM, 7"=59p + 15p FOR EACH ADDITIONAL SINGLE.
CUSTOMERS FROM EIRE PAYING IN PHUNTS PLEASE ADD ⅓ TO COVER EXCHANGE RATE AND BANK COMMISSION. (CUSTOMERS USING 'EUROCHEQUE' PLEASE SEND EXTRA 55p TO COVER BANK CHARGES).
NOW AN EXCELLENT "EXPRESS" DELIVERY SERVICE FOR CREDIT CARD HOLDERS!!
SIMPLY PHONE (02774) 22449, WITH DETAILS (OR WRITE) AND YOUR GOODS WILL BE DESPATCHED IMMEDIATELY. (P.S. DON'T FORGET YOUR "FLEXIBLE FRIENDS") (ALL PREVIOUS ADVERTISEMENTS ARE NOW VOID).

BARCLAYCARD
VISA

BONAPARTE RECORDS

284 Pentonville Road
London N19NR England

EXCITING NEW RELEASES

Associates — Party Fears II 7" (pic)	99p
Sir Horatio — (C. Ratio) Abracadabra 12" (pic)	£2.10
Adam & Ants — 4 track 12". Friends/Kick/Physical/Cartrouble (pic)	£2.00
Pigbag — Getting Up. 7" (pic)	99p
Funboy 3 — It Ain't What You Do. 7" (pic)	99p
12" (pic)	£1.99
Kraftwerk — Showroom Dummies (remix). 7" (pic)	99p
12" (pic)	£1.99
Depeche Mode — See You 7" (pic)	99p
12" (pic)	£1.99
Buzzz — Sorry My Dear 7" (pic)	99p
12" (pic)	£1.99
Human League — Holiday 80 7" re-issue + extra track (pic)	99p
12" (pic)	£1.99
Black Uhuru — Live At Rainbow LP	£4.29
ABC — Poison Arrow 7" (pic)	99p
12" (pic)	£1.99
Spandau Ballet — She Loves Like Diamond 7" (pic)	99p
12" (pic)	£1.99
Thompson Twins — In the Name of Love 7" (pic)	99p
12" (pic)	£1.99
B52's — Mesopotamia LP	£4.29

Jam — Town Called Malice / Precious 7" (pic)	99p
Jam — Town Called Malice 12" (Ext). The Jam's first British 12" (in special bag)	£1.99

Orange Juice — Felicity 7" (Pic)	99p
Also on 12" with extra track (Pic)	£1.99
XTC — Senses Working Overtime 7" (pic)	99p
Also on 12" (pic)	£1.99
Passions — Africa Mine. Limited edition. + free single (Pic)	only £1.10
Soft Cell — Say Hello Wave Goodbye 7" (Pic)	99p
Also on 12" in pic bag	£1.99
New Order — Everything's Gone Green/Mesh & Whispers/Cries. Crepescule. Imp. 12" (pic)	£2.20
Theatre of Hate — Westworld. 7" (pic)	99p
Also on 12" in pic bag	£1.99

EXCITING 7", 12" & LP RELEASES

A Certain Ratio — Waterline 12"	£1.99
A Certain Ratio — A (1st LP)	£3.99
A Certain Ratio — Sextet LP	£3.99
Haircut 100 — Love Plus One 7"	99p
(special bags) 12"	£1.99
Haircut 100 — Boy Meets Girl 7"	99p
12"	£1.99
Pig Bag — Papa's Got A Brand New Pig Bag 7" (pic)	99p
12" remix	£1.99
Pig Bag — Sunny Day. 7" (pic)	99p
12" (pic)	£1.99
Higsons — I Don't Want To Live With Monkeys 7" (pic)	99p
Higsons — Lost & Lonely 7" (pic)	99p
12" (pic)	£1.99
Orchestral Manoeuvres — Maid Of Orleans 7" (pic)	99p
12" (pic)	£1.99
Orchestral Manoeuvres — Architecture & Morality LP	£4.29
Fire Engines — Big Gold Dream 7" (pic)	99p
Also on 12" in pic bag	£1.99
Cramps — Gravest Hits 12" (pic) re-issue	£1.99
Passage — Taboos. 12" (pic)	£1.99
Defunct — Razor's Edge 12" (pic)	£1.99
Au Pairs — Inconvenience. 7" (pic)	99p
12" (pic)	£1.99

DAMNED

Damned — Love Song 7" blue vinyl (pic), very limited	£1.10
Damned — Machine Gun Etiquette LP. Very ltd. in blue vinyl	£4.29
Damned — Best Of (cassette)	£4.29

1982 U.K. 7" SINGLES

Fad Gadget — Saturday Night Special 7" (pic)	99p
Philip & Foetus Vibrations — Tell Me What etc 7" (pic)	99p
Mari Wilson — Beat The Beat. 7" (pic)	99p
Madness — Cardiac Arrest 7" (pic)	99p
UB40 — I Won't Close My Eyes (pic)	99p
Also on 12" (pic)	£1.99
OK Jive — En Route (pic)	99p
Rhoda with Specials — The Boiler 7" (pic)	99p
Bow Wow Wow — Go Wild In Country (pic)	99p
Human League — Being Boiled 7" (pic) Re-issue	99p
Stranglers — Golden Brown 7" (pic)	99p
Stiff Little Fingers — One Pound Ten 4-track 7" (pic)	99p
Obidoig — Nocturnal Operation. 7" (slt 2) (pic)	99p
Vic Godard — Stamp Of A Vamp. 7" (pic)	99p
Madness — It Must Be Love. 7" (pic)	99p
Fall — Lie, Dream Of A Casino Soul. 7" (pic)	99p
Zeitgeist — Ball Of Confusion. 7" (pic)	99p
Scritti Politti — Sweetest Girl 7" (pic)	99p

1982 ALBUMS

Felt — Crumbling The Antiseptic L.P.	£3.99
Colin Newman — Not To L.P.	£3.99
Marine Girls — Beach Party LP	£3.99
Thomas Leer — Contradictions. L.P.	£3.99
Bill Nelson — Cabinet of Dr. Calgari L.P.	£3.99
Durutti Column — L.C. (brilliant)	£3.99
Disco Rough LP — Various (inc Material)	£3.99
Ze Christmas Compilation. LP	£3.99
Methods Of Dance LP — Incl Heaven 17, Human League etc	£2.99
New Order — Movement LP	£3.99
Alan Vega — Collision Drive L.P.	£4.29
Soft Cell — Non-Stop Erotic Cabaret LP	£3.99
Throbbing Gristle — Funeral In Berlin LP	£4.49
DAF — Gold Und Liebe LP	£4.49
David Byrne — Songs From The Catherine Wheel	£4.29
Chris & Cosey (of T.G.) Heartbeat LP	£3.99
Diagram Bros — Some Marvels Of Modern Science	£3.99
Making Waves — 12 U.K. Girl Bands	£3.99
Jerry Harrison — The Red & Black LP	£4.29
Slouxsie & Banshees — Singles LP	£4.49
Teardrop Explodes — Wilder LP	£3.99
Depeche Mode — Speak & Spell. LP	£3.99
Buzzcocks — Singles Going Steady LP	£3.99
Misty — Wise and Foolish (Cass.)	£3.50
David Thomas — The Sound Of The Sound LP	£3.99
Wasted Youth — Wild & Wandering Cries. LP	£3.99
Human League — New LP Dare	£4.49
Au Pairs — Playing With A Different Sex LP	£3.99

NEW ORDER

New Order — Everything's Green/Mesh & Whispers/Cries/12" Crepescule (pic)	£2.20
New Order — Movement LP	£3.99
New Order — Ceremony. 7" Gold Cover	99p
New Order — Ceremony. 12" Mark 1 (pic)	£1.99
New Order — Everything Gone Green. 7" (pic)	99p

HARD CORE PUNK

Abrasive Wheels — Vicious Circle. 7" E.P. (pic)	99p
A Country Fit For Heroes — 12-track 12"/LP (pic)	£2.25
Chron Gen — New single (pic)	99p
Dark — Masque. 7" (pic)	99p
Zounds — Dancing. 7" (pic)	99p
Oi The Album (1st Oi LP)	£3.99
Epileptics — 1970's EP re-issue (pic)	75p
Vice Squad — Out of Reach 7" (pic)	99p
Peter & Test Tube Babies — Banned from the Pubs 7" (pic)	99p
GBH — No Survivors. 7" (pic)	99p
4 Skins — Yesterday's Heroes 7" (pic)	99p
Disorder — Distort To Deafness 7" (pic)	99p
Anti Nowhere League — Streets of London. 7" (pic)	99p
Snipers — 3-piece Suite. 7" (pic)	85p
Xmas Oi. 7" — 4 Skins, Gonads, Business, Splodge (pic)	99p
Captain Sensible — Captain Speaking 7" (pic)	85p
Vile Squad — 6 Track 12" (both 7" EPs tracks) (pic)	£1.99
Dead Kennedys — Too Drunk To . . . . 12" (pic)	£1.99
Strength Thru Oi L.P. — Compilation L.P.	£3.99
Exploited & Anti Pasti — Don't Let 'Em Grind You Down 7" (pic)	99p
Chelsea — Evacuate. 7" (pic)	99p
Business — Harry May. 7" (pic)	99p
Enemy — 50,000 Dead. 7" (pic)	99p
Demob — No Room For You. 7" (pic)	99p
U.K. Subs — Countdown. 7" (pic)	99p
Dead Kennedys — In God We Trust. 8-Track 12" (pic)	£2.49
Crisis — Alienation. 7" (pic)	99p
U.K. Decay — For Madmen Only. LP	£3.99
Anti Pasti — 6 Guns. 7" (pic)	99p
Vice Squad — No Cause For Alarm. LP	£3.99
Deadman's Shadow — Heathrow Touchdown. 7" EP 4-Tracks. (pic)	99p
Infa Riot — Kids Of The 80's. 7" (pic)	99p
Annie Anxiety — Barbed Wire Halo. (On Crass Label) 7" (pic)	75p
Zounds — 1st LP Zounds	£3.99
The Adicts — Songs Of Praise LP	£3.99
Discharge — Never Again. 7" EP (pic)	99p
Partizans — Police Story. 7" (pic)	99p
Poison Girls — Total Exposure LP	£2.75
GBH — Leather, Bristles, Studs & Acne. 12" (pic)	£1.99
Dead Kennedys — Holidays In Cambodia. 7" (pic)	99p
12" (pic)	£1.99
U.K. Decay — Dresden/Black Cat EP/For Your Country. 7" (all in pic) each	99p
Cron Gen — Reality. 7" (pic)	99p
Exploited — Dead Cities. 7" (pic)	99p
Anti Pasti — The Last Call. LP	£3.99
Chron Gen — Puppets Of War. 7" (pic)	99p
Vice Squad — Last Rockers/Resurrection EP (both in pic covers) each	99p
Exploited — Barmy Army/Dogs Of War. (both in pic covers) each	99p
Crass — Penis Envy LP Only	£2.25
Exploited — Punks Not Dead. LP	£3.99
Crass — Stations Of Crass (double LP)	£2.99
Epileptics — Last Bus To Debden. 7" 4-Track EP (pic)	75p
Dead Kennedys — Too Drunk To/California/Kill The Poor. 7" (pic) each	99p
Discharge — 10-Track. 12" (pic) WHY	£1.99
Crass — Nagasaki Nightmare. 7" (pic)	only 70p
Bullshit Detector — Various 25-Track	£1.35
Discharge — Decontrol/Realities Of War. 7" (pic) each	99p
Crass — Reality Asylum. 7" (pic) Only	45p
Crass/Poison Girls — Bloody Revolutions. 7" (pic)	69p

JOY DIVISION

Joy Division — Still. Double LP One Studio, One Live	£4.49
Joy Division — Atmosphere. 12" (pic)	£1.99
Love Will Tear Us Apart. 12" (pic)	£1.99
Joy Division — Unknown Pleasures. 1st LP	£3.99
Joy Division — Closer. 2nd Classic Album. Only	£3.99
Joy Division — Love Will Tear Us Apart. 7" (pic)	99p
Joy Division — Transmission. 7" (pic)	99p

SPECIAL OFFERS

Jam — Absolute beginners 7" (pic)	70p
Jam — Funeral Pyre 7" (pic)	70p
Pop Group — She Is Beyond Good & Evil. 7" (pic)	95p
Vibrators — Baby, Baby. 7" (pic)	80p
Siouxsie & Banshees — Spellbound 7" (pic)	70p
Penetration — Life's A Gamble. 7" (pic)	90p
Slits — Earthbeat. 12" (pic)	only 80p

EXPORT ENQUIRIES WELCOME
Send cheques & postal orders to:
BONAPARTE RECORDS LTD.,
284 PENTONVILLE ROAD,
LONDON N1 9NR.

Please list alternatives wherever possible

POSTAGE RATES: All post sent first-class.

U.K. 7" 1=25p, 2=35p, 3=45p, 4=50p, 5=65p, 6=70p, 8=£1.15 max. U.K. 12" 1=60p, 2=£1.20, 3=£1.20, 4=£1.60. Overseas 7" 1-5=25p each. Overseas 12" 1=75p, 2=£1.00, 3=£1.50, 4=£1.80, 5=£2.00. Cassettes: 35p each postage & packing. *Double albums count as 2 albums.*

BONAPARTE IN AMERICA. Most of the above are available at our new shop and warehouse at 118 West 3rd Street, New York, N.Y. 10012, U.S.A. *WE WELCOME CALLERS*

WATCH OUT FOR NEW RELEASES
From — Adam & The Ants (7"), Haircut 100 (LP), Jam (LP), Killing Joke (7"), Thompson Twins (LP), Blue Ronda (7" & 12"), Spandau Ballet (LP), Birthday Party (LP), Scritti Politti (7" & 12"), Durutti Column (12")

COB RECORDS

— THE WORLD'S MOST COMPLETE RECORD & TAPE SERVICE

1. All Brand New Records & Tapes sold at discount. Regular Special Offer Lists, items from £1.95. Inland and Export Service.
2. Your unwanted good condition LPs, Tapes and Singles bought for cash or part exchanged for **ANY** brand new ones of **YOUR** own choice. Send list to us for official offer.
3. Thousands of Quality Guaranteed Secondhand LPs and Singles — All listed.

Write or phone for Free 25 page catalogue —
COB RECORDS (NX), PORTHMADOG, GWYNEDD, WALES
(0766) 2170/3185

★ ★ **SHOPS AT PORTHMADOG, BANGOR, WREXHAM** ★ ★

CPC *CUT PRICE CASSETTES*

AUDIO CASSETTES		C60	C90	C120
MAXELL	UL	0.69	0.79	1.29
	UD	0.95	1.15	1.85
	UDXL 1	1.29	1.39	—
	UDXL 11	1.35	1.49	—
	XL 1-S	1.49	1.79	—
	XL 11-S	1.59	1.99	—
SONY	CHF	0.55	0.69	0.99
	BHF	0.69	0.85	1.09
	AHF	0.84	1.08	—
	FeCr	0.95	1.35	—
	CD Alpha	1.17	1.48	—
TDK	Dynamic	0.67	0.79	1.25
	AD	0.95	1.27	1.79
	SA	1.19	1.47	—
	SA-X	1.55	2.15	—

VIDEO CASSETTES		
BETA	L-500	L-750
FUJI	6.29	7.95
SONY	6.29	7.95
MAXELL BETA CLEANER		5.95
VHS	E-120	E-180
FUJI	7.49	8.45
TDK	7.49	8.45
BIB VHS CLEANER		5.95

VIDEO-COPY LEADS Make copies the professional way **Standard set**, state make and model of both machines (not Philips) **per set 4.95**

Universal lead set with adaptors to suit all machines (except Philips) **14.95**

BIB ACCESSORIES	
VHS wet cleaner	£7.95
Beta wet cleaner	£7.95
Video tape eraser	£16.45
Tape splicer ½"	£10.95
Video maintenance kit (VE10)	£4.35

POSTAGE 90p PER ORDER
MAIL TO: CPC (NME), 13 ELM CLOSE, N. HARROW, MIDDLESEX
Collection by arrangement. **Telephone 01-863 0938**

6/2

REGGAE REGGAE REGGAE REGGAE REGGAE REGGAE
DADDY KOOL RECORDS
(Second on left down Oxford Street from Tottenham Court Road Tube Station)
94 DEAN STREET, LONDON W1 Hotline 01-437 3535
Send Now for Bumper Free Xmas Mail Order Lists

MR DJ — JUDIE MOWATT £5.00 (post free)

KREAM OF THE KROP LP's *(Post free)*

1 Toyan — Rankin Toyan	£5.00
2 Gunman Connection — Nico Deemus	£5.00
3 Dub Landing Vol II — Scientist	£4.50
4 Check for you once — Eddie Fitzroy	£5.00
5 Badder than them — Lone Ranger	£5.00
6 Tribute to Bob Marley — Bunny Wailer	£5.00
7 Dub War — Prince Jammy Destroys Invaders	£5.00
8 Reggae Street — Mighty Diamonds	£5.00
9 Babylon Streets — Gladiators	£5.00
10 Two Bad DJ — Clint Eastwood/Gen. Saint	£4.50
11 Presenting — Ranking Trevor	£4.50
12 Mad over me — Yellowman	£5.00

THATCHER BEATERS *(post free)*

1 Bushmaster Revolution — Junior Delgado	£3.50
2 Know the Right — Michael Prophet	£3.25
3 Black Arc in Dub — Prince Far I	£3.25
4 Disarmement — Ras Michael/Sons of Negus	£3.25
5 Cry Tough Dub Encounter IV — Prince Far I/Arabs	£3.25
6 Dread at the controls - Mikey Dread	£3.25
7 Voice of Thunder — Prince Far I	£3.25
8 I Love Marijuana — Lynval Thompson	£3.25
9 Peace in the Ghetto — Tapper Zukie	£3.25
10 OK Fred — John Holt	£2.95
11 Whap-h-Bap-n — Roy Reid (I Roy)	£2.95
12 Death in the Arena — Clint Eastwood	£2.95

TELEPHONE ORDERS THROUGH ACCESS & BARCLAYCARD

WEST 4 RECORD COVERS
L.P. Polythene (200G) 25 £1.95; 50 £3.50; 100 £4.95; 250 £10.40; 500 £18.90; 1000 £32.45.
L.P. Polythene (400G) 25 £2.95; 50 £4.95; 100 £7.70; 250 £16.55; 500 £31.50; 1000 £58.65.
L.P. Paper Polylined (inners) 30 £4.35; 100 £12.35; 250 £29.00; 500 £54.00.
L.P. White Paper (inners) 50 £5.10; 100 £9.30.
P.V.C. Double L.P. 1 at 60p; 10 £5.80.
L.P. P.V.C. (heavy duty) 25 £5.80; 50 £11.30; 100 £22.40.
Singles Card/Poly 30 £4.65; 100 £12.45; 250 £25.15.
Singles White Card 30 £4.15; 100 £9.40; 250 £19.85.
Singles Paper 100 £3.50; 250 £7.60; 500 £14.35.
Singles P.V.C. (heavy duty) 25 £4.50; 50 £8.40; 100 £16.00.
Singles Polythene (400G) 50 £3.00; 100 £3.75; 250 £8.25; 500 £16.00; 1000 £30.45.
Prices include postage and packing in U.K., Channel Islands, B.F.O.S. and Eire (English currency).
Overseas and trade customers write for list.
Cheque or P.O. with order please, or shoppers welcome to save postage at: **WEST 4 TAPES & RECORDS, 169 CHISWICK HIGH ROAD, LONDON, W4 2DR. DEPT. N.M.E.**

FOR DETAILS OF ADVERTISING
RING 01-261 6172

RECORD CORNER. Collector's service offers fast and efficient service to customers worldwide. From rare out of print records to current UK and Imports

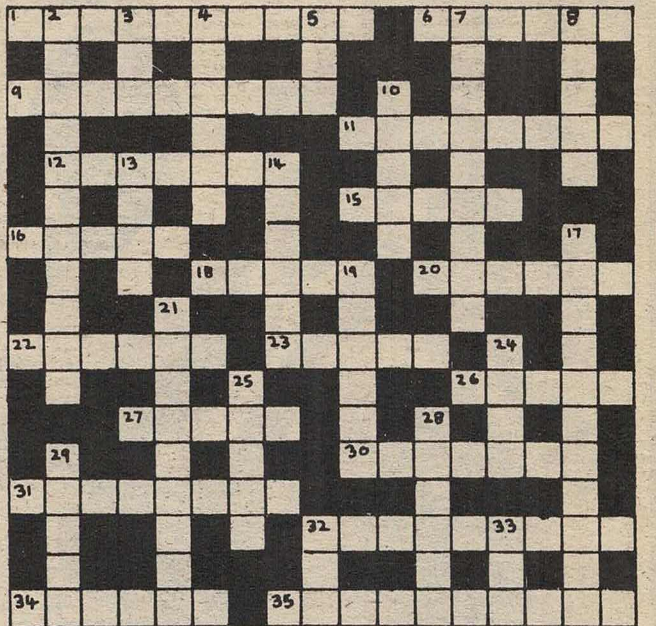
(7") Genesis Who Dunnit/Abacab (USA Imp) £1.30
(7") UK Subs Keep on Running (Til You Burn) (blue) (pic) £1.25
(7") The Elvis (EP) Collection (11 EPs) (in special wallet) £20 (ltd)
(7") U2 Another Day/Twilight (Eire Imp) £2.75
(12") AC/DC Let''s Get It Up/Back in Black (live)..£1.50 (pic)
(7") Bob Seger We've Got Tonight/Feels Like a Number/Brave Strangers (live) (pic) (red vinyl) £1.99
(7") Police Spirit in the Material World/Flexible Strategies (different B side and pic to UK issue) £1.60
(7") Black Sabbath Turn Up The Night (picture disk) £1.50
(LP) Jona Lewie On The Other Hand There's a Fist (picture disk) £4.99
(12") Wings Goodnight Tonight (pic) £1.99
(L/P) Rod Stewart Blondes Have More Fun (picture disk) £1.99
(7") Kinks Dandy/Waterloo Sunset (imp) (pic) £1.60
(7") Kinks Lola (live) /(imp)(pic) £1.60
(7") Kinks Till the End of the Day (live) (imp) £1.60
(7") Van Halen Pretty Woman/Happy Trails (Imp) (pic) £1.60
(7") Olivia Newton John Make a Move On Me/Falling (Imp) (pic) £1.60
(12") Talking Heads Crossed Eyed and Painless (pic) (Germany imp) £3.99
(7") David Bowie Australia EP (pic) Rebel Rebel/Queen Bitch/Sorrow/Amsterdam £2.99
(12") The Jam 4 Side Affects (Aust imp) (pic) £4.99
(12") B52s mini L/P inc Deep Sleep/Loveland/Mesoptamia (imp) £4.99
(7") Devo Mecha Mania/Jerkin Back (imp) £1.50
(7") Ozzy Osbourne Little Doll/Tonight (imp) £1.50
(7") Ringo Starr Stop And Smell The Roses (imp) £1.50
(7") Sammy Hagen Piece Of My Heart (picture disk) £1.99
(7") Gillan Resllen (picture disk) £1.50
(7") Iron Maiden Run For The Hills (picture disk) £1.50
(7") Journey Little Girl/Open Arms (pic)(imp) £1.35
(7") Stranglers The Raven/Duchess (imp)(pic) £1.35
(10") The Police Reggatta de Blanc (double imp) £5.99
(7") Full Oldies Catalogue New for 82 send 20p plus SAE
(7") Collectors list number 28 now ready, many demos and out of print records send 20p + SAE
(7") Sammy Hagar I'll Fall In Love Again (imp) £1.30
(L/P) Jimmy Destri Heart On A Wall (Blondie's keyboard player) £5.99
(7") Black Sabbath Hard Road (purple vinyl) £1.20
(7") Foreigner Hot Blooded (red vinyl) £1.50
(7") Little River Band Take It Easy On Me (pic)(imp) £1.30
(7") Kinks Yo Yo / Better Things (imp) £1.30
(L/P) Jessie Colter Ridin Shotgun (imp) £5.50
(7")E.L.O. Another Heartbreak / Rain Is Falling (imp) £1.25
(7") AC/DC. Let's Get It Up / Snowball (imp) (pic) £1.35
(7") Undertones — When Saturday Night Comes / I Don't Know (imp) (pic) £1.30
(7") AC/DC Highway To Hell/Hell's Bells/You Shook Me All Night Long (all pic) (French imp) £2 each
(12") Gang Of Four Another Day, Another Dollar (imp) (mini L/P) 3.99
(7") Abba When All Is Said And done (imp) (pic) £1.35
(7") Angelic Upstarts Teenage Warning (delekted) (pic) £1.50 (few only)
(7") Human League Empire State Human (pic) £1.30
(L/P) The Runaways Little Lost Girls (imp) (picture disk) £5.99
(LP) Best Of Beau Brummels £5.99
(7") ZZ Top — Tube Snake Boogie (Imp) £1.20
(10") Clash — Black Market Clash £1.99
(7") Soft Cell — Memorabilia/Tainted Love (USA import) (pic) £1.35
(7") Kraftwerk. Numbers (Imp) £1.25
(7") Budgie — You Turned Me To Stone (Orange vinyl) £1.25
(12") (EP) The Jam — Absolure Beginners/Tales From The Riverbank/Funeral Pyre/Disguises/Liza Radley (Imp) £3.99
(good pic) £2
(7") Jam — Going Underground (USA demo) £1.30
(7") Kiss — A world without love (imp) £1.30
(7") 999 — Indian reservation (clear vinyl)(pic) £1.30

(7") Special offer — Who — Long live rock / Blondie — Sunday girl / Clash — Tommy Gun / Buzzcocks — Are everything — all pic each 65p
100 more — send 20p for lists
(7") Jam — That's entertainment (pic) £1.25
(7") Rush — Free Will (BW) Closer to the Heart (live) (Imp) £1.20
(7") Pretenders — I go to Sleep/English Rose/Louie Louie (Ltd) (Pic) £1.25
(7") Gary Numan — Metal (b/w) Cars (Imp) £1.20
(7") Squeeze — Pulling muscles from a Shell (Pic) (Red Vinyl) £1.25
(7") Jam — Saturday Kids (BW) Heatwave (Imp) £1.25
(7") Devo — Beautiful World (pic) (imp) £1.20
(7") Meatloaf — Read Em & Weep (imp) £1.25
(7") Rush — Tom Sawyer (studio cut) (pic) (imp) £1.20
(7") Alice Cooper — Seven And Seven Is (imp)
(7") Police — De Do Do Do De Da Da Da (pic) (sung in Spanish and Japanese) £1.25
(7") Kraftwerk — Pocket Calculator (yellow vinyl with special sleeve) (rare) £2
(7") Devo — Working In The Coal Mine (different pic to UK) £1.25
(12") Bob Dylan — Is Your Love In Vain (Ltd) £1.99
(7") Moody Blues — Talking Out Of Turn (Picture disc) £1.50
(7") Squeeze — Christmas Day (Pic) (White plastic) £1.25
(LP) Mike Love — Looking Back With Love (imp) £5.99
(7") Mike Love — Looking Back With Love (Imp) £1.15
(7") The Kinks — Destroyer / Back To Front (Imp) £1.20
(7") The Kinks — Predictable (picture disc) £1.50
(7") Squeeze — Messed Around / Yap Yap Yap (Imp) £1.20
(7") American Top 100 Singles always in stock. (Send 20p for full list).
(7") Genesis — No Reply At All (Imp) £1.20
(7") Pat Benatar — Promises In The Dark (Pic) (Imp) £1.25
(7") Yoko — No No No (Pic) (produced by Phil Spector) £1.25
(5") Squeeze — If I Didn't Love You (Pic) £1.30
(7") The Pretenders — Louie Louie (Pic) £1.25
(7") Devo — Snowball (Remix) (Pic) (Imp) £1.25
(LP) The Jam — Sound Effects £1.99
(LP) Sex Pistols — The Great Rock And Roll Swindle (with Poster) £2.99
(7") Pat Benatar — Fire And Ice (Pic disc) £1.50
(7") Bob Dylan — The Groom's Still Waiting At The Altar / Heart Of Mine (Pic) (Imp) £1.25
(7") Gary Numan — Your In My Vision (Imp) £1.20
(7") Saxon — And The Band Played On (picture disc) £2.00
(7") Budgie — Apparatus (picture disc) £1.50
(7") SEND US YOUR WANTS LIST. PLEASE SEND A SAE FOR REPLY
(7") 100 ROCK / POP SINGLES only £12.00 inc postage (Our choice) (Overseas please add £8)
(7") Police — Bring On The Night (Imp) £1.20
(7") Iron Maiden — Twilight Zone (pic) red or clear vinyl £1.20
(7") Damned — White Rabbit / Dr Jekyll and Mr Hyde (Imp) (Pic) £1.25 each

COME AND VISIT OUR SHOP. ASK FOR DAVE AND HE WILL TRY TO HELP YOU SORT OUT WHAT SOUNDS YOU'RE AFTER . . . (WE ARE ON THE NORTHERN TUBE LINE AT BALHAM STATION)
WHAT YOU SEE ABOVE IS JUST A SMALL SAMPLE OF THE 1,000s OF RECORDS WE HAVE IN STOCK . . . JOIN THE 1,000s OF HAPPY PEOPLE WHO ARE ON OUR MAILING LIST . . . FOR ONLY £1.50 UK, £2.50 OVERSEAS YOU WILL RECEIVE ALL OUR LISTS FOR ONE YEAR . . . POST PACKING UK SINGLES 1 25p, 2 to 5 = 40p, 6 to 10 = 60p, OVER 10 = £1. LP & 12" 1 = 60p, 2 = 90p, 3 = £1.25. OVERSEAS 1 = 60p, 2 to 5 = £1, 6 to 10 = £1.50, 11 to 20 = £2.50. LPs & 12" 1 = £1.50, 2 = £2.50, 3 or over £3.50.

RECORD CORNER
27 BEDFORD HILL,
BALHAM, SW12 9EX
(01-673 6130 — Ask for Dave)

X-Press Word



ACROSS

1 Ex-Faces singer mistakenly rated worst (3, 7)
6 Sharps, not flats (6)
9 Where a band might stand (9)
11 Unusual Greek gal used to be in crimson and ELP (4, 4)
12 Members of D.A.F., Die Krupps and Malaria are (7)
15 Dance from South America has a learner in South Africa (5)
16 Throw out of the cassette player? (5)
18 Instruments plucked out of 6 (5)
20 Dances for Diana's Officers? (6)
22 Cast or reformed film-stars . . . . . (6)
23 . . . . . . and reformed caste producing tape-recorders (5)
26 Type of dancing with a leg or an arm and a ring (5)
27 Rotten surname (5)
30 American entertainments' industry (7)
31 Band discovered in 'The Sound of Music'? (3, 5)
32 Try E. Angus for an anagram of him (5, 4)
34 Gets up for microphones? (6)
35 Irish band below overtones (10)

DOWN

2 Refreshingly fruitful young pop-group (6, 5)
3 He's dead vicious! (3)
4 Additional film parts (6)
5 Colour of Crayola, beans and rice (3)
7 Racey scandal about this dance group? (3, 6)
8 Young upstarts (5)
10 Instrument and part of the body (5)
13 Wake man with his name (4)
14 The Exploited's confidential label . . . . (6)
17 . . . . and one that's rather strange for Soft Cell to be on (4, 7)
19 Climbs to the top with musical exercises (6)
21 Place your bets on this Fulham venue (9)
24 Bee Gee's family name (4)
25 Pointed brass instruments (5)
28 Sender gets a wall-sticker (6)
29 Enchantingly concealed repeated vocal line (5)
32 Hurried sequence of guitar notes (3)
33 Individual rising from Roxy Music? (3)

LAST WEEK'S ANSWERS

ACROSS: 1 'You Scare Me To Death'; 9 Letter; 10 Steve; 12 and 28 Jethro Tull; 14 'Car'; 16 'I Wish'; 17 Queen; 18 Guru; 19 See 25 down; 21 'Sox'; 22 Tom Tom Club; 24 Enid; 27 'Another'; 28 See 12 across; 29 Sho; 30 Leo; 31 Visage; 35 OMD; 36 Onq; 37 This Town; 39 Steely Dan; 40 CND; 42 Chic; 44 Americans; 45 Europe; 47 Epstein; 48 Gary Glitter.

DOWN: 1 'Yellow'; 2 Ultravox; 3 Cheech and Chong (and 40 down); 4 Easy; 5 'Open Sesame'! 6 The Wise; 7 See 15 down; 8 The Impressions; 11 Etiquette; 13 'Pins'; 15 and 7 down Righteous Brothers; 20 Lou; 21 'Steal Your Face'; 23 Loud; 25 and 19 across 'I Go To Sleep'; 26 Woodstock; 31 Voltaire; 32 and 34 Gary U.S. Bond; 33 Thin; 34 See 32 down; 38 'Remain'; 40 See 3 down; 41 'Bess'; 43 Heat; 45 Ena; 46 E.M.I.

WOLFE

FROM PAGE 38

Why do you think people went ape over *Raiders*? Because it was marketed efficiently?
I have no idea. It struck me as an extremely calculated movie and the violence finally began to unnerve me a little bit. I was also unnerved by the violence in that hit play of last year, *Sweeney Todd*. I think Steven Sondheim wrote the book and it had just about the most brilliant lyrics I'd ever heard. The acting was sensational, the sets were astonishing and everything was terrific. But when I say unnerved I really mean that. I was completely jangled.

The premise of the play is that this barber has been so cruelly abused by fate that he becomes a nihilist and seeks revenge on the world by slicing the throat of every man who has ever gone wrong. One by one they come to his barber shop and he kills them — which they showed very graphically. They must have had vials of fake blood at the throat lines. He'd take a razor and make what looked like gashes then the blood would spurt. After he murdered them his girlfriend, who had a kidney pie shop, would cut up the bodies and make them into pies which she sold. At this you were supposed to laugh, and the audience *did* laugh because it was so well done. But after two or three of these killings I felt it rattle in my throat and the laugh began to disintegrate.

I surmise that the message of the play was that this is not a civilized world, there is no hope, this is a jungle, and these aren't human beings that you're dealing with every day. Well, I don't feel that way about the world. I found it impossible to laugh at that play, despite how brilliantly it was done, because I prize very greatly the thin crust of civilization.

© 1981 Kristine McKenna

BONAPARTE RECORDS

NEW YORK **NEW YORK**

BONAPARTE RECORDS
118 WEST 3RD ST.,
NEW YORK.
NEW YORK 10012
U.S.A.

THE RECORDS FOR SALE IN THIS ADVERT APPLY TO THE USA ONLY

XTC — Double LP English Settlement	$12.50
PETE SHELLEY — Homosapien LP	$9.25
HUMAN LEAGUE — Dare LP Gatefold Sleeve	$9.25
ZOO COMPILATION LP includes Echo & Teardrop unreleased tracks	$9.25
JAM — Town called Malice 12"	$5.49
ORCHESTRAL MANOEVRES — 12" Maid Of Orleans	$5.49
AU PAIRS — Different Sex LP	$9.25
SPANDAU BALLET — She Love Like Diamond 12"	$5.49
STRAY CATS — 1st & 2nd LP's	$9.25 each
ADAM & ANTS — Dirk Wears White Sox LP	$9.25
JOY DIVISION — Still. Double LP	$12.50
SOFT CELL — Say Hello Wave Goodbye 12"	$5.49
XTC — Senses Working Overtime 7" $3.00. 12"	$5.49
SIOUXSIE & BANSHEES — Spellbound 12"	$4.99
ADAM & ANTS — 4 track Do It 12" Friends / Kick / Physical / Cartrouble	$5.49
PIGBAG — Getting Up 12"	$5.25
SIOUXSIE & BANSHEES — Singles Collection LP	$9.25
ORCHESTRAL MANOEVRES — Archetecture & Morality Designer sleeve LP	$9.25
NEW ORDER — Everything Gone Green Ext version & 2 unreleased tracks	$5.49
SPECIALS — Boiler 7"	$3.00
HOLLY ITALIAN & JOEY RAMONE — I Got You Babe 7"	$3.00
FLEXIPOP MAGAZINE — With unreleased Soft Cell Track	$3.00
FLEXIPOP MAGAZINE — With unreleased Blondie Track	$3.00

Post & Packing Rates
1-2 Discs $2.00, 3-4 Discs $2.35, 5-6 Discs $2.75, 7-9 Discs $3.00, 10-12 Discs $3.50. One 7" is $1.00. Please add 20c for each additional disc.
Send postal orders, checks, money orders to:
BONAPARTE RECORDS,
118 WEST 3rd St.,
NEW YORK,
NEW YORK 10012,
U.S.A.
Minimum Order $5.00
All trade and wholesale enquiries welcome.
Visitors to our shop on West 3rd St. also welcome.

LIVE ADS

THE ANGEL
on Lambeth Walk, SE11
01-735 4309
(Lambeth North Tube)

Thursday 4th February	£1.00
APOCALYPSE + Friends	
Friday 5th February	£1.00
BABY 'N' THE MONSTERS	
Saturday 6th February	£1.00
TRUE LIFE CONFESSIONS	
Sunday 7th February	£1.00
DUPHORIA'S LAST DANCE	
Monday 8th February	£1.00
PERRY + THE GOOK + Support	
Tuesday 9th February	£1.00
DIZ AND THE DOORMEN	
Wednesday 10th February	£1.00
THE JANGALETTES	

Thursday 11th — Private Function
Friday 12th — Ginger
Saturday 13th — The Cherry Boys
Sunday 14th — 3p Sweet

BLURT
Sunday, February 7th
at the
MOONLIGHT
West End Lane,
West Hampstead
NW6

Middx Poly S.U. Presents
REVILLOS
at All Saints,
White Hart Lane N17
Tube: Wood Green.
Bus W3.
Rail: White Hart Lane.
Thurs 4th Feb 8pm. Late Bar.
£1.50 NUS,
£2.00 others on door or adv on 441 2304.

101 CLUB
101 St John's Hill SW1
233 8309

Thursday 4th February	*£1.00*
MATINEE IDOLS	
Friday 5th February	*£1.50*
THE PAPERS *+ King Kurt*	
Saturday 6th February	*£1.50*
EUROPA	
Sunday 7th February	*£1.00*
THE FIXATIONS	
Monday 8th February	*£1.00*
VENDETTA	
Tuesday 9th February	*£1.00*
MANRAY	
Wednesday 10th February	*£1.00*
SOULS VALIANT	
Thursday 11th February	*£1.00*
DIRTY STRANGERS	

GASBAG

Wajda ya know?!
IAN PENMAN
— man without marbles — screens your mail

Write to Gasbag,
NME, 5-7, Carnaby St, London W1V 1PG.

Still celebrating a fruitful Fellini seminar from the night before, NME's Silver Screen team — left to right — Ian (Robert De Niro), Monty (George Dzundza), Chris (Hanna Schygulla) and Richard (Christopher Walken), indulge themselves swapping anti-Realist dictums and a few Polish jokes at the start of an auteur-hunting trip in the Mountains of Metz.

THEY READ IT, MONTY, THEY READ IT!

As cinema and video are given a sizeable amount of space in your paper, I feel I must take serious issue with most of the comments made regarding foreign-language films as against American films. While Monty Smith has great fun deriding Bellochio's *Salto Nel Vuoto* (for which Michel Picoli won Best Actor award at Cannes in 1980, an accolade which has eluded De Niro) and Chris Bohn dismisses Resnais' *Mon Oncle D'Amerique* (another Cannes prizewinner) as "phooey", we are treated to rave reviews of such dismal offerings as *Arthur* (savaged by all the intelligent critics) and *True Confessions* — which despite De Niro's performance is flat, stagey and directed by an unknown hack (have *NME* writers never heard of the auteur theory?), whilst in an earlier, ecstatic review of *The Man Who Fell To Earth* before its TV screening, Ian Penman breathlessly states that Nic Roeg is "the greatest director in the world". Has he never heard of Alain Resnais whose editing techniques Roeg has plagiarised lock, stock and barrel?

Lynn Hanna states that "she wouldn't have thought *NME* could usually be accused of having a pro-American bias" (23rd January). Oh yeah? You are, correctly, prepared to blast the bland, mindless pap which is filling the American singles and albums chart, yet will a few pages on extol the merits of totally passe entertainment machines like *Southern Comfort,* which Kurosawa could have made with ten times the impact for a tenth of the budget or *Arthur,* that celebration of Reaganite wealth and consumption which your reviewers must certainly envy if not entirely emulate. If they think that they can fool discerning readers by their cavalier and usually out of context quotations from Barthes, Derrida and other jokesters, let me assure them they are mistaken . . . If you must continue with a supposedly intellectual discussion of the cinema, why not ask D. Robinson, D. Malcom or even Christian Metz (ever heard of him?) to do the job? I for one am not surprised that Ian Penman was only allowed to grace the hallowed pages of *Screen* magazine on one single occasion.
Robert Anstruther, Aboyne, Aberdeenshire.
PS: The longest running film in London at this point in time is not *True Confessions* nor is it *Southern Comfort,* nor indeed anything to do with De Niro, Scorsese nor Jack Nicholson, but in fact *The Aviator's Wife,* which last year you refused to review because of its "artiness".

***Silver Screen* treats American and European movies with equal respect; whilst it is undeniably true that certain writers — "time for a swift one, Mont?" — are united in a mutual belief that any film touched by a politico-depressive European *has to be* diseased dreary tosh . . . a balance is maintained by such virtuous souls as our Man of Patience Chris Bohn — who dotes on all those mirthful studies of 'The Donkey as Eternal Innocent' and so forth. European cinema *does* tend to get an easier "critical" ride in this country (if Gerard Depardieu slaps a woman about, it's put down to the extremities of desire — if De Niro does it, he's a macho misogynist; if a Yank makes a ponderous movie, it's called ponderous — if it's set in provincial France, its rhythm and texture are hailed as innovatory, etc . . .). Our reconciliation of 'theoretical' acuity within a zappy weekly structure works out pretty damn well most of the time, we reckon. Judging by your dubious contextual pigeon-holing of *Arthur,* you'd be better off with the nit-picking paranoia of our cultural Leftist press. — I.P.**

PS: *Screen* magazine was allowed the grace of my presence but once, because their insular, inefficient Leftist bureaucracy aren't used to PAYING people for their labour. I've been *begged* to return, actually.
PPS: *The Aviator's Wife?* As Gene Hackman said in *Night Moves,* when asked to a film by the same director: "I don't think so. I saw a Rohmer film once. It was kinda like watching paint dry." Heh heh.

BIGOT'S CORNER

I have been reading *NME* since 1961. In that time it has changed beyond recognition, but has always been well informed and interesting. However this week Ian Penman was well out of order. I refer to his review of *The Odd Angry Shot* (*On The Box* 30.1.82). He dismisses the Australian Army's contribution to the war in Vietnam by saying "I think they did the catering — am I close?" Throughout the war Australia sent an army of mainly conscript (draftees) to fight and die in a bloody insane, horrible war. On every young Aussie's 20th birthday his name was placed on a computer which picked out about 1 in 14. If your name came up you were in. Very few wanted to go, fewer still agreed with the war. They went anyway, too afraid to say "no" or ask why . . . just doing their duty. This may sound corny and dumb in 1982, but in 1966 they had no choice. Every day we read the Australian newspapers to see if any friends were missing or killed in action. We also read the long lists of names and numbers published weekly, to see if it was our turn to go. Some really fine young men died alone and frightened in a strange land in a war they never understood; they deserve a better epitaph.
John S. Rogers, Worthing, Sussex.

Something about the limiting but accessible nature of the *On The Box* column renders both Mr Smith and my good self prone to playful/irascible bouts of ham (fisted) generalisation; these should not always be taken at their literal word (e.g. I did not exactly mean that Nic Roeg is "the greatest director in the whole world"). I apologize for the gratuitousness of the remark in question. — I.P.

Interesting to see Monty Smith recommending "sensible people" to watch Frankie Howerd's *Up Pompeii* in preference to Wajda's classic account of the Polish troubles, *Man Of Iron.* However, on your back page we find a full page advertorial for Solidarity, which urges "concerned musicians" to rally round the Polish cause. Is this the point where the advertorial department claims to have no control over the writers?
Clint Walker, London W.14.

Monty Smith finds it easy to dismiss Andrzej Wajda's films about the 1970 and 1980 Gdansk strikes, *Man Of Marble* and *Man Of Iron.* This would be bad enough if these films were just statements tolerated by the authorities, but after the arrest of Wajda and arrest or disappearance of many of the cast it's sick and evil. He must reckon it's bloody funny to play on the name Gdansk, where strikers have been killed, men, women, and children interred, and workers denied any right to decide their own future. I wonder what Monty Smith would have made of the Nazi classic *The Eternal Jew.* He would have probably liked it. I don't think there is a pun for Auschwitz.
Mateusz Birkut, Kentish Town, London.

For the record: I switched to *Up Pompeii* after getting bored into the furniture by *Man Of Iron* — which, like its partner came across as too much conscientious document, not enough cinema. And I don't think the rhetorical road from Monty's aesthetic flippancy leads to Fascist Art (it's got a lovely herbaceous border, actually). . — I.P.

How dare Joe Daly of Leamington Spa write such diabolical comments on Solidarity. It's quite obvious he doesn't grasp the situation — the day to day struggle of the Polish people fighting for basic rights which we take for granted —and all he can say is ignore the situation. The Polish people are born survivors and my advice to people who think otherwise is to see *Man Of Iron,* as a prime example of the Polish people.
A. Mularz, Heywood, Gr. Manchester.

But be sure and stow away a Thermos of strong black coffee. — I.P.

BONDAGE

Ho ho bloody ho. How's this for a funny story. Some time ago a revolutionary feminist band called The Bad Actors ran an advert in the *NME* for their single 'Strange Love', featuring a picture of a young lady restrained with ropes, etc. etc. It was symbolic of how intelligent females tend to let themselves get tied up by the bonds of marriage. Anyway, next week someone called Lock gave the band a right slagging for being sexist and urged other people to do the same, and what happened? Rough Trade and other distributors refused to handle the record anymore, the record company fell on hard times and the band went broke. Bloody amusing, especially when on page 7 of this week's *NME* you've got Pamela Stephenson trying to flog her records by adopting a remarkably similar pose.
Mark Sophistothrash, 22 Kempsford Gardens, London SW5.

You obviously missed our tut-tutting footnote by Ms. Stephenson's ad. Speaking as the chap with a *(terribly conscientious)* article on the same page, it isn't so much the symbolic/sexual ambiguity of such poses *per se* that irks but the fact that many people who rise to the heights of Media infamy think they are free of such considerations. (The justification is usually something like *"irony".)* It wasn't *the* most subtle integration of S&M imagery, was it? I don't think the word *subtle* could be applied to your politics either, somehow. — I.P.

SMELLY SELLY TIME

I am offended by the double page colour advertisements of a new brand of coffee which appears regularly in the *NME.* The existence of your magazine relies on its ability to make money for I.P.C. No other reason. There are two direct money supplies for magazines: from the consumer and from advertisers. As the cover price is hardly extravagant, I presume you make a lot of money from advertisements. It appals and confuses me that an advertising organ can possibly possess the otherwise apparently sound and well meaning socialist values that the *NME* does. Advertising for any other reason than to announce a new product is immoral. On the one hand it may entice people to part with their money for goods they never wanted in the first place. On the other hand it pushes up the price of basic necessities to the consumer. Established companies spend millions of pounds on advertising just to keep their share of the market. Of the profit. Of the money. Advertising itself often encourages people to be, and preys upon, stereotypes. It is regularly sexist. The fact that I can only find out about my precious music scene through a magazine irks me. But the fact that most of the adverts are announcing new products in a field I am interested in, makes the pill easier to swallow. I do not need details on the most macho coffee, the most suave car or on whether Nazi shirts are for sale this week (they still appear). It's my paper. You said so. Stop the ugly adverts.
Sean Tyler, Chester.

Why don't you do something good on your centre-spread page — for example a picture of a group (Madness or at the other end of the scale Ultravox) and before you say buy a magazine which does this, I'd like to point out that people who buy *NME* do not want to know about coffee, so get a move on.
Anon, Midsomer Norton, Bath.

We sell, therefore we are sold (out). Why do so many of you lot expect a pristine Fabian broadsheet, when what we are is part of an economy none of us particularly care for — although it does, in its own sick way, take care of our pounds shillings and pence. We flighty *NME* radics work *in* today's monolithic capitalism, advancing and altering our standards — aesthetic and ethical — in between the ad breaks. And there's less of them than on TV. . . — I.P.

CULTURE

On Saturday night I tuned into *Over The Top,* the great new show (up), presented by the egotistic Chris Tarrant. *O.T.T.* is nothing more than a pathetic and blatantly sexist programme, lacking in humour, and showing well rehearsed chaos. Alexei Sayle told jokes that were almost as old as himself. He looked like a reject from *Quadrophenia,* and sounded like a paralytic Les Dawson. However, the show does have its good points, when a girl went topless, and I quite enjoyed the commercial break. *O.T.T.* is for eccentrics. I love it!
Eric Roe, London.

We here at *Dangerous Visions* Quality Control say: *O.T.T.* regurgitates parts other emetics leave behind. — I.P.

With regards to Ian Penman's article *Dangerous Visions* (16.1.82) and many, many more. Well, I'd like to get hold of JOYFUL little Ian and FEED him his article. As a compromise, form a UNITE and fight against pseudo-intellectualism society; as "ROCK AGAINST" is today passe. I'm sure Ian will agree. Perhaps Ian Penman has become a metaphysical parody of the man he used to be. . . oops! sorry Ian. YES, Ian, you really are O.T.T. Let's face it; anyone can manipulate words. TOO COLD, Ian, what are you trying to do — freeze us all to death? Where's your H-ART and sensitivity? So, Ian, this must say a lot about your ref. to Tegan's uniform and high heels — not to mention BREASTS (tut. . .) I didn't know you were so perceptive. . . See you on the dark side of the moon.
A. Human, Sheffield.

You should get hold of a copy of my *Screen* article on the social delineation of sexuality; that's me at my *very* sluttiest. . . — I.P.

Could I be the first to start the 'Bring back Tucker and Sexy Hexy' campaign? The new *Grange Hill* series is crap at the moment.
Disgruntled Pamela Cartwright fan, Loughborough, Leics.

WORLD SERVICE

For all those people who think they know so much about the South African charts; enjoy, enjoy. Sure the Top 20 isn't representative of the whole population. I haven't seen a Red Indian Top anything from America, or even an Aborigine chart from Australia, but who cares (that's not the point, is it)? The government has bugger all to do with the radio stations, some of which play pretty up-to-date material (UK wise) and are not outclassed by many western countries (let alone Eastern). What proverbial terrors would wrack your conscience, or whatever, if you were confronted by an issue that had MORE relevance to understanding the cause of world events, than the earth-shaking question of whether to publish the charts of 'that terrible country'? May Jim Kerr and Julian Cope live forever (and Paul Morley for longer than most).
Jason, Durban, S. Africa.

Why are you doing the Voice of America's work by filling the paper with people moaning about the Soviet Union? Now that we've had Poles and Yugoslavs can we look forward to seeing articles about disaffected Czechs, Bulgarians, Hungarians and, for one sun seeking writer, Cubans? Giving them all two weeks each will

save you having to think of new ideas for months.
Ivan Ivanovich Ivanov, Dzezhinsky Sq., Dennistown.

I've long considered a piece on Haiti's Ton Ton Macoute; it's something like Salsa, but meatier, I gather. — I.P.

PRAISES

I like *NME!* This letter seems already destined for the litter bin! It seems to me that letters of praise (are there any?) automatically get filed there. I am not writing to criticise Messrs. Penman, Morley, Bohn, etc., nor to comment on Anton Corbijn's brilliantly consistent photography. I want to comment on the *Gasbag* letters. *NME* has made a stand on human issues, rights, etc. It makes a valid comment on Gay rights, Women's rights, nuclear issues, race, etc. These ideals are usually laudable and concern us all. What worries me is that the central point seems to be missed by all. To change society requires not education, information or legislation, but a fundamental change inside individuals. This is real subversive politics. Now, look at the *Gasbag* letters — you will see that in the main they are concerned with themselves, their own rights, ideas, etc. Most make aggressive, vitriolic attacks on *NME's* staff and yet offer no positive answers. Their politics may be 'right' (correct), but their hearts are not. You cannot implement change by imposing it on an unwilling society. (Ask any Russian soldier in Afghanistan or Poland). The real change in our society can only come from the inside of individuals outwards.
G. B. Langley, Ealing, W.5.

SO, BY WAY OF A CHANGE . . .

CONGRATULATIONS! Yeees! I'll bet you don't get many of *those* nowadays!! I mean, I've always been under the impression that you lot subscribe to the theory — 'use ten unintelligible words when one simple one would do', but this time you actually produced an article I enjoyed looking up in the dictionary. I'm talking about the Adam Ant interview. Of course, when I picked up the *NME* expected the same old crap you usually write about his 'childhood sweetheart' ego trip and all that shallow stuff; and some of those posey stock photos that every paper in Britain seems to have been issued with. Instead I was surprised to find some superbly moody pics and a piece of prose that began to tell me what I really wanted to know; that behind the Media's favourite muppet there's A Man, with hopes and fears, who really believes in this thing he's started.
Eve Ningoll, Bodmin, Cornwall.

That's all very well; but why didn't I get a *single* letter about my *Coronation Street* epic? A mass audience can be a *cruel* and heartless thing, sometimes . . . — I.P.

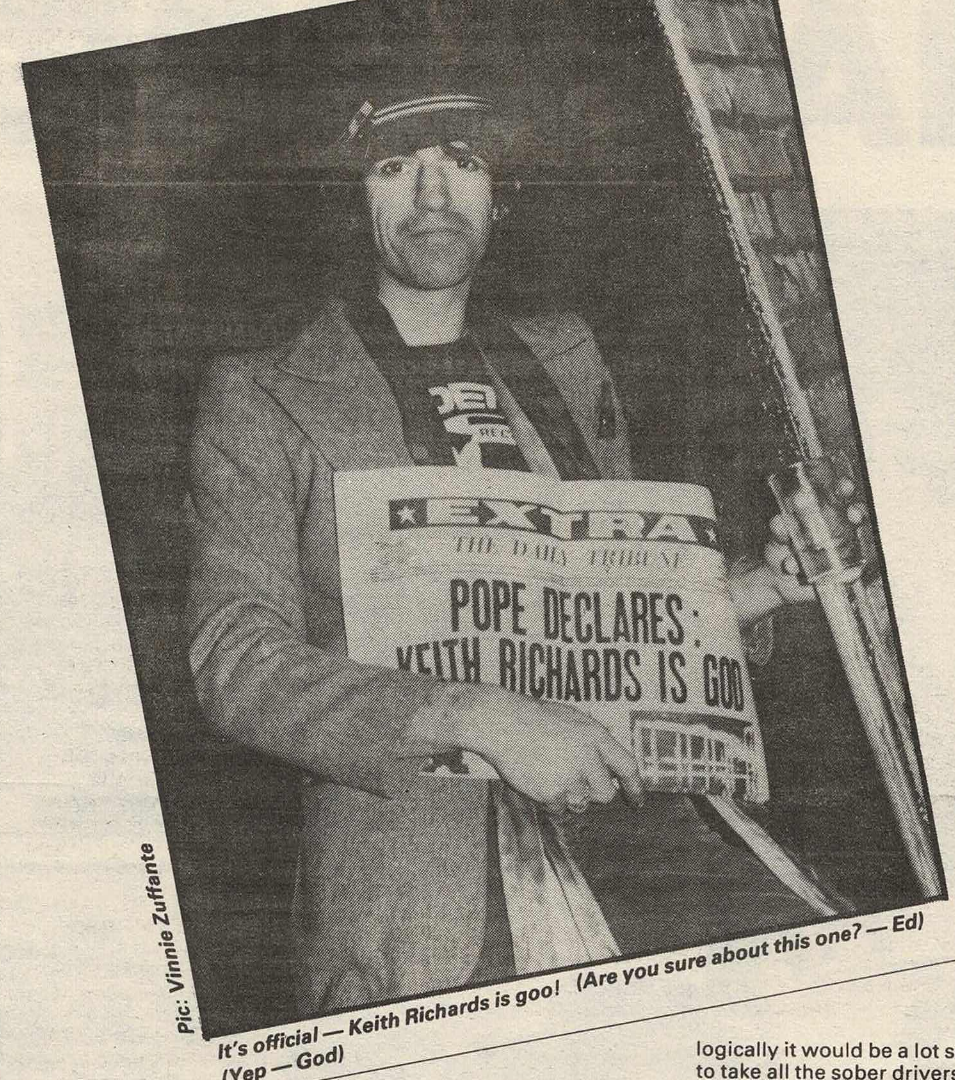
So . . . Mari Wilson And The Imaginations. The Deaf School revival's definitely on, then?
The Misery Kid, Upminster, Essex.

Meow! — I.P.

PRATTLE

I see Billy Thorngumbald (23.1.82) is confused by Morley and Penman's clandestine shopping trips. I've still to work out why the latter was turning his nose up at St. Michael's Honey Roast ham in Peckham Marks and Spencers. To be perfectly honest, Ian, Presto is so much more practical, but when the new Sainsbury's opens . . . my, what a time we'll have.
Neal R. Smith, SE15.

"You are now
"In London, that great sea,
whose ebb and flow
"At once is deaf and loud, and
on the shore
"Vomits its wrecks, and still
howls on for more."
(Shelley.) — I.P.


EXTRA
THE DAILY TRIBUNE
POPE DECLARES: KEITH RICHARDS IS GOD

Pic: Vinnie Zuffante

It's official — Keith Richards is goo! (Are you sure about this one? — Ed) (Yep — God)

T-ZERS

HOW DO YOU make 'a considerable sum of money' without lifting a finger? Easy, you go to Heaven, **Heaven 17** to be exact. When they left **Human League** about 18 months ago Messrs **Marsh** and **Ware** sold the rights to the group title to **Phil** and co. for one per cent of returns. All the interested parties have their lips sealed when it comes to the actual details of the sum accrued, but it has been suggested that when the final reckoning is made the boys from Buddha stand to make a cool £100,000 . . .

An irate **Hilary** from Fast phoned up to pour a bucket of cold sick over the scurrilous rumour (or whatever it is you pour over scurrilous rumours) that **Bob Last** has given up managing **Human League** in favour of **Rob Warr**. Rob is however coming under the organisation's umbrella in a managerial capacity . . .

It's tough at the top time. CBS forced to sack 50 employees after the great **Meatloaf** disaster — only half the expected audience turned up on the hamburger's recent American tour. **Paul Morley** gratefully accepting cheques for services rendered. The loaf can be seen starring in the film *Roadie* for the first time in Britain on 13th & 14th February at Islington's Screen On The Green at 11.15pm. It comes to you complete with recommendation from **Monty Smith** . . .

Former Bay City Roller boss **Tam Paton** (43) faces a host of charges related to alleged acts of gross indecency with boys aged between 13 and 19. None are believed to be members of **The Bay City Rollers** . . .

David Bowie has completed a remake of **Val Lewton**'s horror classic *Cat People* with the beautiful girl with the unpronounceable (not to say unspellable) name who starred in *Tess* . . .

Is this the end of *Snouts* as we know it? A feature on American heavy metal has been run twice in the past two weeks because it was literally unreadable the first time around. We thought that was the idea — unreadable articles for unlistenable music. Ooops, just gave their ad-men a free slogan there . . .

THIS IS becoming a mite predictable — the **Gary Numan** plane crash story. Twice last week the Numoid one pulled off hair-raising near misses. Police said on the second occasion Biggles piloted the plane "in an expert fashion" *avoiding buildings, power cables and traffic.* Whooppee! reminds us of the **Dave Allen** joke — 20% of all road accidents are caused by drunken drivers. That means that 80% of all road accidents are caused by sober drivers so logically it would be a lot safer to take all the sober drivers off the road. And 'land pilots' by the sound of it . . .

Expect new albums from **Graham Parker** and distant cousin **Van Morrison** shortly. The Morrison album has been recorded in San Francisco and is self written and produced. The making of the disc, called 'Beautiful Vision' was described as "traumatic in the way you'd expect the making of a Van Morrison album to be traumatic."

More seriously, lithe blonde **Thereze** of **Dollar** has been the victim of obscene phonecalls at her London home recently. Slightly unnerved Thereze is still going ahead with the recording of the new Dollar album . . .

Congratulations to **Miles Davis**, who recently married, for the fourth time, on this occasion to **Cicely Tyson** (who played **Chicken George**'s mum in *Roots*). Also to **David Wakeling** and his wife **Ingrid** on the birth of their baby, also **Ingrid**. David watched the birth take place and described it as "the most wonderfully awesome experience I've ever had . . ."

Ex **Slapp Happy** eccentric **Antony Moore** lost the use of his left eye due to a cause unknown following a performance at The Venue in the middle of last month. It's believed the strain of having a supporting cast of 65 musicians and actors proved too much. Either that or he tried reading the listings in *Event*. Shows in Feb may be affected . . .

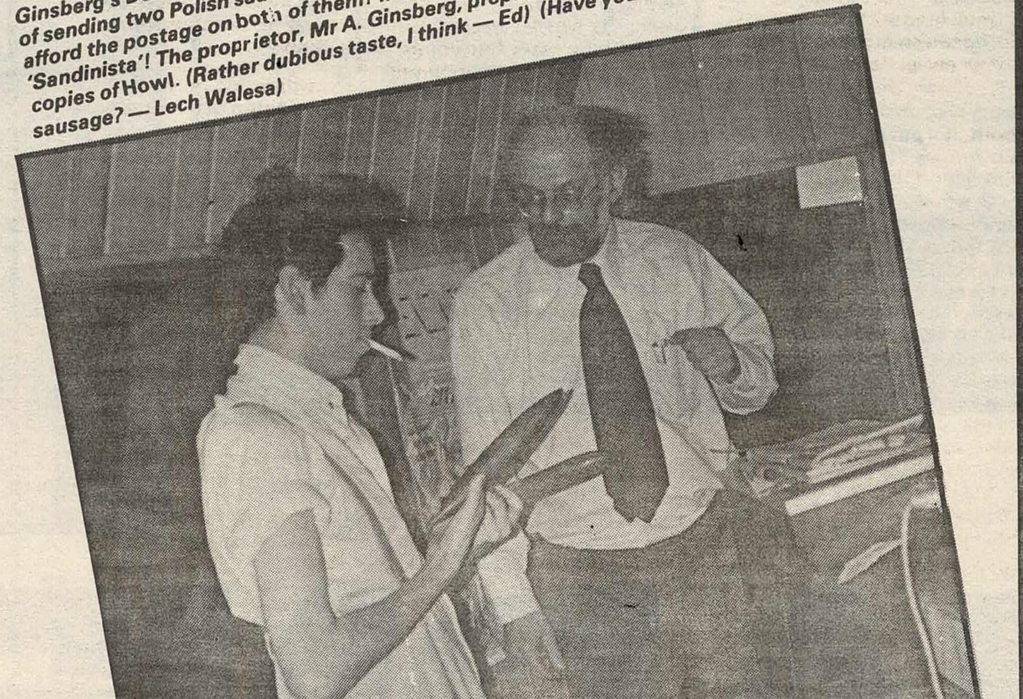
Jayne of **Pink Military** has disarmed and now goes under the banner of **Pink Industry** who have released the eponymous 12 inch single on Zulu Records . . .

WITH ALL the fuss about Poland — including the most embarrassing TV flop extravaganza of all time — it's nice to see one media personality drawing attention to the carnage and outrage on the other side of the fence. **Bianca Jagger** is currently lobbying the support of Congressmen and appearing on TV to demand the protection of El Salvadorian refugees fleeing from American backed Salvadorian forces . . .

Gary Kemp of **Spandau Ballet** guesting on the new **Pamela Stephenson** single. Perhaps now that he's found someone his own size he'll stop annoying **Clare Grogan** . . .

A moment's silence for four great men — **James Joyce** (who just didn't celebrate his hundredth birthday), **Stanley Holloway, Lightnin' Hopkins** and **Tommy Tucker**. The last two both passed away last week. Tommy Tucker it was who wrote 'Hi Heel Sneakers' — but perhaps his best epitaph was written along with 'Long Tall Shorty' many years ago: *"When I die/don't bury me down deep/Just put some wimmen to my head and to my feet/Tell all the world/To come and peep/Long Tall Shorty has now gone to sleep . . ."*
Byee . . .

Ginsberg's Deli, New York City: Mick Jones carefully weighs up the pros and cons of sending two Polish sausages to the El Salvador famine relief fund — can he afford the postage on both of them? If only a few more punters had bought 'Sandinista'! The proprietor, Mr A. Ginsberg, prepares to wrap up the goods in old copies of Howl. (Rather dubious taste, I think — Ed) (Have you ever tasted a Polish sausage? — Lech Walesa)



Pic: Bob Gruen

NME
EDITORIAL
3rd Floor
5-7 Carnaby Street
London W1V 1PG
Phone: 01-439 8761

EDITOR
Neil Spencer

Deputy Editor
Phil McNeill
Features Editor
Tony Stewart
News Editor
Derek Johnson
Associate Editors
Monty Smith
Paul Du Noyer
Production Editor
Tim Greenhalgh
Special Projects Editor
Roy Carr
Contributing Editor
Charles Shaar Murray

Staff
Adrian Thrills
Chris Bohn
Gavin Martin
Lynn Hanna
Ian Penman
Paul Morley

Art & Design
Richard Krzyzak

Photography
Pennie Smith
Anton Corbijn
Peter Anderson

Contributors
Nick Kent
Fred Dellar
Tony Parsons
Julie Burchill
Paul Rambali
Danny Baker
Bob Edmands
Penny Reel
Andrew Tyler
Andy Gill
Graham Lock
Cynthia Rose
Vivien Goldman
Richard Cook
Paul Tickell
Barney Hoskyns

Cartoons
Tony Benyon
Ray Lowry
Research
Fiona Foulgar
New York
Joe Stevens
(212) 674 5024
Mick Farren
Richard Grabel

ADVERTISEMENT DEPT.
Room 2535
Kings Reach Tower
Stamford Street
London SE1 9LS.

Ad Director
Percy Dickins
(01) 261 6080
Ad Manager
Peter Rhodes
(01) 261 6251
Classified Ads
(01) 261 6122
Live Ads
(01) 261 6153
Ad Production
Pete Christopher
Barry Cooper
Lee McDonald
(01) 261 6207

Publisher Eric Jackson
IPC Magazines Ltd

Production of any material without permission is strictly forbidden.

BETTER BADGES
NEW BADGES
20p Each
New Order — Movement 1" + ¾" The Partizans — 1" Black Flag 1" Blitz 1" Anti Nowhere League - Fist 1" + ¾" Jam — Abs. Foundations 1" Jam — Buhrroom 1" Throbbing Gristle — Final 1" Perry Haines — Funk 1¼" Sugar Minott — Black Roots 1" Help Solidarnosc 1¼" Teardrop — Wilder 1"/Wilder (set of 3) 1" Echo & Bunnymen — Tour 1" Echo & Bunnymen — Echo E ¾" Bunnymen B ¾" Bush Tetras — Lizard 1" or ¾" Conflict — Disarm or Die 1" U2 — October (tour) 1" or ¾" Joy Division — Still 1" Bauhaus — Mask (5 diff) ¾" Radio Clash 1" Bow Wow Wow Mile High Club Depeche Mode — Speak & Spell 1" Panther Burns ¾" Anti Pasti — Six Guns 1" Exploited — Barmy Army 1" Bananarama 1" or ¾" Slits — Earthbeat ¾" DBC — Rebel Radio 1" Cab Voltaire — Jazz 1"
BETTER BADGES 1981 FANZINE PACK £3.50 (inc P&P)
ADD 20p P&P FREE LIST
14 WITAN STREET,
LONDON E.2.

Published by IPC Limited, Kings Reach Tower, Stamford Street, London SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., SE1. Printed in England by EMAP Provincial Newspapers Limited, Kettering, Northants. T.U. Registered at the GPO as a newspaper. Sole Agents. Australia and New Zealand, Gotdon & Gotch, South Africa, Central News Agency Ltd., East Africa, Stationary and Office Supplies Ltd., Publishers.

CARDIAC ARREST

MADNESS

NEW SINGLE OUT NOW BUY 140